Baedeker's

BELGIUM AND HOLLAND.

BELGIUM AND HOLLAND.

MONEY-TABLE.

(Comp. pp. XII, XX.)

English.			Dutch.		Belgian.		German.		American.	
£.	s.	d.	fl.	cents.	fr.	cent.	mark.	pfg.	dollar.	cent.
1	—	—	12	—	25	—	20	—	4	76
—	19	—	11	40	23	75	19	—	4	58
—	18	—	10	80	22	50	18	—	4	29
—	17	—	10	20	21	25	17	—	4	5
—	16	—	9	60	20	—	16	—	3	81
—	15	—	9	—	18	75	15	—	3	57
—	14	—	8	40	17	50	14	—	3	34
—	13	—	7	80	16	25	13	—	3	10
—	12	—	7	20	15	—	12	—	2	86
—	11	—	6	60	13	75	11	—	2	62
—	10	—	6	—	12	50	10	—	2	38
—	9	—	5	40	11	25	9	—	2	14
—	8	—	4	80	10	—	8	—	1	91
—	7	—	4	20	8	75	7	—	1	67
—	6	—	3	60	7	50	6	—	1	43
—	5	—	3	—	6	25	5	—	1	19
—	4	—	2	40	5	—	4	—	—	95
—	3	—	1	80	3	75	3	—	—	71
—	2	—	1	20	2	50	2	—	—	48
—	1	8½	1	—	2	15	1	70	—	41
—	1	7	—	96	2	—	1	60	—	38
—	1	—	—	60	1	25	1	—	—	24
—	—	9¾	—	48	1	—	—	80	—	19
—	—	9	—	45	—	94	—	75	—	18
—	—	8	—	40	—	83	—	66	—	16
—	—	7	—	35	—	73	—	58	—	14
—	—	6	—	30	—	62	—	50	—	12
—	—	5	—	25	—	52	—	41	—	10
—	—	4	—	20	—	42	—	33	—	8
—	—	3	—	15	—	31	—	25	—	6
—	—	2	—	10	—	21	—	16	—	4
—	—	1	—	5	—	10	—	8	—	2

LINEAR MEASURES.

Mètres (Dutch Ells).	Parisian Feet.	Prussian Feet.	Viennese Feet.	English Feet.
1	3,08	3.19	3,16	3,28
2	6,16	6,37	6,33	6,56
3	9,24	9.56	9,49	9,84
4	12,31	12,74	12,65	13,12
5	15,39	15,93	15,82	16,40
6	18,47	19,12	18,98	19.69
7	21.55	22,30	22,15	22.97
8	24,63	25,49	25,31	26,25
9	27,71	28,68	28,47	29,53
10	30,78	31,86	31,64	32,81
20	61,57	63,72	63,27	65,62
30	92,35	95,59	94,91	98,43
40	123,14	127,45	126,55	131,24
50	153,92	159,31	158,19	164,04
60	184,71	191,17	189,82	196,85
70	215,49	223,03	221,46	229,66
80	246,28	254,90	253,10	262,47
90	277,06	286,76	284,74	295,28
100	307,84	318,62	316,37	328,09

BELGIUM AND HOLLAND.

HANDBOOK FOR TRAVELLERS

BY

K. BAEDEKER.

With 6 Maps and 15 Plans.

FOURTH EDITION, REVISED AND AUGMENTED.

LEIPSIC: KARL BAEDEKER.
1875.

"Go, little book, God send thee good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all."

CHAUCER.

PREFACE.

THE chief objects of the Handbook for Belgium and Holland are to supply the traveller with a few remarks on the progress of civilisation and art in these interesting countries; to render him as far as possible independent of the embarrassing and expensive services of commissionaires, guides, and other members of the same fraternity; to place him in a position to employ his time, his money, and his energy to the best advantage; and thus to enable him to derive the greatest possible amount of pleasure and instruction from his tour.

The Handbook has been compiled entirely from the Editor's personal observation, and he has used every endeavour to furnish information acceptable to enlightened travellers of every class. The present edition, which corresponds to the 13th German edition and the 8th French, has been carefully revised and remodelled from the most recent time-tables, catalogues, government statistics, and other sources. The Editor has also frequently availed himself of the valuable information kindly afforded by travellers, which he gratefully acknowledges. He ventures, however, to observe that those communications only which are founded on their personal experience are acceptable.

The introductory article on art has been contributed by *Professor Anton Springer* of Leipsic, and has been adapted for the use of English travellers with the kind assistance of *Mr. J. A. Crowe*, author of 'The Early Flemish Painters'. Other valuable remarks on many of the principal works of

art mentioned in the Handbook are also from Professor Springer's pen.

The arrangement of the pictures in some of the Belgian galleries is frequently changed; but, as a general rule, the data afforded by the Handbook will enable the traveller to dispense with the costly and often bewildering catalogues.

The MAPS and PLANS, on which the utmost care has been bestowed, will prove of material service to the traveller when threading his way through the intricacies of the curious mediæval cities of Belgium, or when entangled in the network of railways, rivers, and canals by which the Netherlands are overspread.

HEIGHTS and DISTANCES are given in English measurement.

The HOTELS indicated by asterisks are those which the Editor has reason to consider the most comfortable and worthy of commendation; and in awarding these asterisks he has entirely disregarded the self-laudations of innkeepers and other persons of a similar class. The average charges and prices stated in the Handbook, although constantly tending to rise, will enable the traveller to form some idea of his probable expenditure.

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Abbreviations.

R. = Room.	N. = North, northern, etc.
B. = Breakfast.	S. = South, etc.
D. = Dinner.	E. = East, etc.
A. = Attendance.	W. = West, etc.
L. = Light.	r. = right.
M. = English mile.	l. = left.
ft. = English foot.	hr. = hour.

Asterisks are used as marks of commendation.

BELGIUM.

I. Plan of Tour.

Belgium is now so completely intersected by a network of railways, that the traveller will rarely have occasion to travel by any other conveyance; but a steamboat-trip on the Meuse, and a few excursions on horseback or on foot in the neighbourhood of Liège, Namur, Dinant, Spa, etc., should not be omitted; for these are foremost among the many beautiful and historically interesting districts of which Belgium can boast. On the whole, however, the works of the painter and the architect are Belgium's great attractions; and as a large proportion of the traveller's time will probably be spent in the cities and larger towns, he is recommended to select the spring or autumn in preference to the summer for his tour. Those who are already acquainted with the towns and their treasures of art, or whose object is retirement and repose, will find many delightful spots for spending the summer on the banks of the Meuse, or in the environs of Spa.

The following tour, beginning at Ostend and terminating at Antwerp, will serve to convey an idea of the time requisite for a glimpse at the chief attractions of Belgium. Travellers entering Belgium from France, Holland, or Germany, will find no difficulty in planning other tours with the aid of the map.

Ostend and Bruges	1½ day
Ghent	1 ,,
Courtrai, Tournai, Mons	2 ,,
Charleroi, Namur	1 ,,
Valley of the Meuse, Dinant	1½ ,,
Liège and Seraing	1 ,,
Mastricht and Petersberg	1 ,,
Louvain and Brussels	2 ,,
Waterloo	1 ,,
Malines	1 ,,
Antwerp	2 ,,
	15 days.

In order to prevent loss of time in exploring towns the traveller should carefully consult the plans before leaving his hotel, and if pressed for time he had better hire a cab or *vigilante* by the hour, dismissing it however when a prolonged visit to a picture gallery or

museum is contemplated. The Handbook renders the services of commissionaires and guides entirely superfluous (half-a-day 2—3, whole day 4—5 fr.; a single errand $^1/_2$ fr.), and the traveller is particularly cautioned against employing those of an inferior class by whom he is importuned in the streets.

II. Money and Travelling Expenses.

Money. The Monetary System of France was introduced into Belgium in 1833; and by the Convention of Paris of 1865 Belgium belongs to a monetary league with France, Switzerland, and Italy. One franc, 100 centimes, 80 German pfennings, 40 Austrian kreuzer, 47 Dutch cents, 20 American cents, and $9^3/_4$ pence are all nearly equivalent (see the money-table at the beginning of the book). The coins in common circulation are French Napoleons (20fr.) in gold; 5, $2^1/_2$, 1, $^1/_2$ and $^1/_5$ fr. pieces in silver; 10, 5, 2, 1 c. in copper; 20, 10, 5 c. in nickel. English and French banknotes and English gold are received at all the principal towns, hotels, and railway-stations at their full value (1*l.* = 25 fr.). Belgian notes from 20 to 1000 fr. are current in all parts of Belgium, but do not realise their full value in France or elsewhere. English circular notes are recommended for the transport of large sums, in preference to banknotes or gold, as they always realise a favourable exchange, and as, if lost, their value is recoverable.

Expenses. Hotels of the highest class are somewhat expensive at Brussels and the principal Belgian watering-places, but in most other parts of the country they will be found cheaper than in England. The average charges are as follows: bed 3 fr., coffee and rolls $1^1/_2$ fr., dinner 4—5 fr., $^1/_2$ bottle of Bordeaux $1^1/_2$—2 fr., attendance 1 fr. The table d'hôte dinner in the larger towns is generally at 4.30 or 5 p.m. Supper may be ordered at a fixed charge of 2 fr. or upwards. The charges at hotels of the second class are about one-third lower, while the accommodation is sometimes quite as good, although less pretending. Hotel expenses therefore need not exceed 10—15 fr. per day; the fees payable at picture galleries, museums, and churches amount to 3—4 fr. per day, and travelling expenses to 8—10 fr.; so that most travellers should be prepared for a daily expenditure of at least 25—30 fr. each. On the other hand the 'voyageur en garçon', the artist, the student, and the pedestrian may easily reduce their expenditure to half that sum without much diminution of comfort.

III. Passports. Custom-House.

Passports. These documents are now dispensed with in Belgium, but they are occasionally useful in proving the traveller's identity, procuring admission to private collections, etc., and they must be shown in order to obtain delivery of registered letters.

CUSTOM-HOUSE. The formalities of the *douane* are generally very lenient. The traveller should always, if possible, superintend the examination of his luggage in person. When a frontier is to be crossed, ordinary passengers' luggage should never be sent by goods-train. The risk of detention, pilferage, and other vexations, far outweighs any saving of trouble or expense which this plan promises to afford.

IV. Language.

The linguist, the ethnologist, and indeed every observant traveller will be interested in the marked differences between the various races of which the Belgian nation is composed. The *Walloons* (of Namur, Liège, Verviers, etc.), who are believed to be partly of Celtic extraction, are remarkable for their enterprising and industrious, and at the same time passionate and excitable character. The *Flemings*, who constitute about three-fifths of the population, are a somewhat phlegmatic race of Teutonic origin; they are pre-eminently successful in agriculture and those pursuits in which energetic action is less requisite than patient perseverance, and their language is of the Teutonic stock, being closely akin to the Dutch. A third element is the *French*. Political refugees and obnoxious journalists frequently transfer the sphere of their labours from Paris to Brussels, while a considerable proportion of the Belgian population in the principal towns affect French manners and customs, are frequently educated in France, and are often entirely ignorant of the Flemish language. A valuable and interesting work, to which reference is frequently made in the Handbook, is the '*Descriptio totius Belgii*' by the learned Florentine *Guicciardini* (d. 1589), who in his capacity of Tuscan ambassador resided for several years in the Netherlands. '*Leodicum*' (Liège), he says, '*utitur lingua Gallica*, *Aquisgranum* (Aix-la-Chapelle) *Germanica: viri Leodicenses alacres, festivi, tractabiles; Aquisgranenses melancholici, severi, difficiles. In summa, tantum alteri et natura et moribus, totaque adeo vitae ratione ab alteris differunt, quantum Galli discrepant a Germanis*'.

The boundary between the Walloon and Flemish languages is a tolerably straight line drawn from Liège southwards past Brussels to Calais, Walloon being spoken in a few isolated districts to the N., and Flemish here and there to the S. of the line.

FRENCH is the language of the government, the legislature, the army, of most of the newspapers, of public traffic, of literature, and indeed of all the upper classes, as it has been since the time of the crusades.

The WALLOON language, which resembles a very corrupt dialect of French, or *rouchi français* as it is termed by the French, is a Celtic-Franconian-Romanic patois, occurring occasionally in ancient documents and poems, and not entirely without its literature. but almost as unintelligible to a Frenchman as to an Englishman or a

German. Guicciardini describes it as '*sermo communiter Gallicus; sed quia Galliam inter atque Germaniam positi, corruptus valde et perabsurdus*'. The linguist who desires to form some acquaintance with the Walloon language is referred to two excellent works published at Liège in 1845: '*Poésies en patois de Liège, précedées d'une dissertation grammaticale sur ce patois, et suivies d'un glossaire par Simonon*', and the '*Dictionnaire étymologique de la langue Wallonne par Ch. Grandgagnage*', the latter unfortunately uncompleted. Liège also possesses an excellent *Société de Littérature Wallonne*, the object of which is to disseminate useful literature. The following popular rhymes from the '*Almanach par maître Matthieu Laensbergh*' will serve as a specimen of the language:

JANUARY:

Il gna pu d'broûli ki d'poussîr.	Il y a plus de brouillard que de poussière.

FEBRUARY:

Li chôd' sop' so on vi stoumak,	La chaude soupe sur un vieil estomac,
So n'freut paî, on bon spet cazak,	Dans un pays froid une bonne épaisse casaque,
Ni fri nin pu d'bin ki l'solo,	Ne ferait pas plus de bien que le soleil,
Si voléf' lûr on po sor no.	S'il voulait luire un peu sur nous.

APRIL:

C'est l'useg dis't-on d' s'attrapé	C'est l'usage, dit-on, de s'attraper
Lonk et l'aut', li prumî d'avri:	L'un et l'autre le premier d'avril:
Si c'n'esteu ko qu'po s'diverti,	Si ce n'était que pour se divertir,
Qu'on koirah' in' got' à s'dupé!	Qu'on cherchât un peu à se duper!
Mais c'n'est pu po rir' qu'on s'surprin,	Mais ce n'est plus pour rire qu'on se surprend,
Dèmon si on ce reïe, ci n'est k' de gros des din.	Du moins si l'on en rit ce n'est que du gros des dents.
On s'tromp', on s'dispoïe al tournaïe:	On se trompe, on se dépouille tour à tour:
C'est l'prumî d'avri tot' l'annaïe!	C'est le prem. d'avril toute l'année.

The FLEMISH language differs but slightly from the Dutch, its roots, like those of the latter, being generally identical with those of the German, Swedish, and Danish languages. Flemish, however, although a rich and expressive language, is far less cultivated than its four sister tongues, being spoken by the uneducated classes only, and possessing but little original literature. Centuries of Spanish, Austrian, and French domination have left the Flemish language unaltered for the simple reason that it was never used as a written language, except for catechisms, prayer-books, legends, etc., for the use of the lower classes. Since the year 1840 several scholars of eminence and a number of learned societies have zealously striven to procure the introduction of Flemish into the higher political and social circles, but their efforts have hitherto met with indifferent success. A law was passed in 1873 permitting a more general use of Flemish in judicial proceedings than had previously been competent; but, while this may tend to preserve and purify

the language, the fact remains unchanged, that a knowledge of French is still considered indispensable to all but the lowest agricultural and labouring classes.

The following peculiarities of pronunciation are common to Flemish and Dutch: *y* (in Dutch *ij*) is pronounced like the English ā-ee (but in West Flanders like e), *u* like the French u, *eu* like the French eu, *eeu* like the English a (in *fate*), *oe* like oo, *ae* like ah, *ou* as in English, *ui* like the French eu-i, *oei* like we, *sch* like s and the guttural ch in the Scotch *loch*, and *sch* at the end of a word almost like s.

After what has been said, it need hardly be added that a slight knowledge of French will enable the traveller in Belgium to converse with every one with whom he is likely to come in contact, and that an acquaintance with the Flemish and Walloon dialects will probably be of little use except to the philologist. Those who are ignorant of French will be glad to know that English is spoken at most of the principal hotels throughout the country.

V. Churches, Picture Galleries, and Collections.

The Churches (Roman Catholic) are usually open from 6 a.m. till noon, but in the afternoon the visitor must apply to the sacristan. If the architecture or the pulpit be the chief object of interest it may be inspected in the forenoon, but when pictures are to be seen the attendance of the sacristan is necessary, as they are often covered with curtains or concealed in side chapels. The best hours in this case are 12—4 p.m., when there is no service. Fee for one person ½—1 fr., for a party more in proportion. In many churches the fees are fixed by tariff.

Picture Galleries and Collections are generally open gratis from 10 or 11 a. m. till 3 or 4 p. m., but on certain days a trifling fee for admission is sometimes charged. For admission to town-halls, private collections, and other sights, the average fee is 1 fr., but when higher, the fact will be noticed in the Handbook.

VI. Railways.

The most trustworthy time-tables are contained in the '*Guide officiel des voyageurs sur tous les chemins de fer de Belgique*', published monthly, and sold at all the principal railway-stations for 30 c.

In 1874 the lines of railway belonging to government were of an aggregate length of 1022 M., the private lines 1085 M.

The fares on most of the lines are extremely moderate, and probably the lowest in the railway world. On 1st November 1871, the tariff was revised, the fares for longer distances being slightly raised, and those for shorter diminished. The high rates charged for international traffic were also reduced to the same rates as for inland traffic. The charges per league of 3 M. are now 36 c. for

the first, 27 c. for the second, and 18 c. for the third class. Return tickets available for two days are also now issued at a reduction of 20 per cent.

Luggage must be booked and paid for separately. On most of the international through-routes 56 lbs. are free, but on the inland routes the cost of its transport not unfrequently amounts to as much as a second or third class fare. The traveller is therefore recommended to restrict his requirements if possible to the limits of a travelling-bag or moderate valise, which when necessary he can wield unaided, and take with him into the railway-carriage, so as to avoid the delay and expense incurred in booking it for the luggage van. Anything over 56 lbs. in weight, however, must be booked, and should be at the office at least $^1/_4$ hr. before the train starts. The luggage-offices are closed 3 min. before the hour of departure. An advantage peculiar to the Belgian railways is, that, in the case of the inland traffic, luggage may always be forwarded by passenger-train whether the sender takes a personal ticket for the journey or not. Luggage may be insured at a charge of 10 c. per 100 fr. of the value.

VII. History and Statistics.

The country called Belgium at the present day, which was originally peopled with a race of Celtic origin, and was subsequently overrun by Teutonic invaders, was conquered by *Cæsar*, and remained under Roman supremacy until the beginning of the 5th century, when the Salic Franks established themselves in the district between the Schelde, the Meuse, and the Lower Rhine.

In the 9th century the country formed part of the Empire of Charlemagne, by whose successors it was granted as a feudal holding to certain of their vassals. The latter, however, soon contrived to release themselves from their dependent condition, and continued to pay a merely nominal homage to the Empires of France and Germany.

Thus the independent states of *Flanders*, *Artois*, *Hainault*, *Namur*, the duchies of *Brabant* and *Limburg*, the principality of *Liège*, the county of *Antwerp*, and the lordship of *Malines* took their rise. These were eventually united, by means of marriage and other contracts, inheritance, etc., under the supremacy of the *Dukes of Burgundy*, who were indebted for their great power to the wealth and commercial enterprise of their Flemish subjects.

In 1477 the Netherlands came into the possession of the *House of Hapsburg* by the marriage of *Mary of Burgundy*, the daughter of *Charles the Bold*, the last Duke of Burgundy, with *Maximilian*, afterwards Emperor of Germany. *Charles V.*, grandson of Maximilian, who was born at Ghent in 1500, and subsequently became Emperor of Germany and King of Spain, succeeded to the whole of

these provinces. Thenceforward the Netherlands were subject to *Spanish Supremacy*, which during the reign of *Philip II.* became so intolerable that the whole country took up arms (towards the close of the 16th century) with a view to shake off the Spanish yoke. Success was achieved by the northern provinces only, those which now constitute the Kingdom of Holland, whilst the southern districts, the present Kingdom of Belgium, after protracted and fierce struggles still continued to groan under the oppression of the Spaniards. At length, under the régime of the Spanish governor *Alexander Farnese*, Duke of Parma, Belgium also succeeded in regaining the civic liberties in behalf of which the war had originally broken out.

In 1598 the 'Spanish Netherlands' were ceded by Philip II. as a fief to his daughter *Clara Isabella Eugenia* on the occasion of her marriage with *Albert*, Archduke of Austria, the Spanish governor. After the death of the archduke and his wife the Netherlands reverted to Spain, by which they were governed till 1714, when they were awarded by the Peace of Rastadt to the House of Austria.

The '*Austrian Netherlands*' were wisely and beneficently governed by the archdukes of Austria, who held the office of Stadholder, and for a brief period the glorious days of the Burgundian régime appeared to have returned. The governors of that period, especially under the Empress Maria Theresa, are still gratefully remembered by the Belgians. The opposition which the reforms of the Emp. *Joseph II.* encountered at length gave rise to the 'Brabant Revolution' in 1789, but the independence thus attained lasted for a single year only and under Emp. *Leopold II.* the Austrians again took possession of the country.

This revolution, however, paved the way for the interference of the French, whose aid had been invoked by the ecclesiastical and the liberal parties. In 1794 the whole of Belgium was occupied by *French Republicans*, who divided it into nine departments. In 1814 the French supremacy was finally shaken off.

The Treaty of London, of 28th June, 1814, and the provisions of the Congress of Vienna, of 7th June, 1815, united Belgium and Holland under the name of the *Kingdom of the Netherlands*, and elevated *William of Orange*, son of the former stadtholder of the Seven Provinces, to the newly constituted throne. Belgium was again severed from her constrained union with Holland by the Revolution of 1830. On 10th Nov. the provisional government summoned a national congress, by which the Duc de Nemours, son of Louis Philippe, was invited to become the sovereign of Belgium. The French monarch having declined the dignity in behalf of his son, *Leopold of Saxe-Coburg* was next selected by the congress, and that prince accordingly ascended the throne on 21st July, 1831.

The treaty of the intervening powers, signed at London on 15th Nov., 1831, by the representatives of the five great powers and of

Belgium, although not finally recognised by the exasperated King of Holland till 1839, constituted the *Kingdom of Belgium* one of the independent European states, and determined the boundaries and the relations between the two disunited king-doms.

King Leopold II., born in 1835, the son of Leopold I. (b. 1790, d. 1865) and of Louise, his second queen, daughter of Louis Philippe (d. 1850), ascended the throne on 10th Dec., 1865. His *Queen* is Marie Henriette, daughter of the late Archduke Joseph. Charlotte, the widow of Maximilian, Emp. of Mexico (d. 1867) and brother of the Emp. of Austria, is a sister of Leopold II.

Extent. The extreme length of the kingdom of Belgium, from N.W. to S.E., is 179 Engl. M., breadth from N. to S. 110 Engl. M., area 11,235 sq. M.

Population (in 1871) 5,113,680 (in 1831, 3,785,864 only), of whom about $2^1/_2$ millions are Flemings, and about 2 millions Walloons. About 15,000 only of the population are Protestants, and 3000 Jews. The principal Protestant communities are at Brussels, Antwerp, Ghent, Liège, and Verviers. In East Flanders, the most densely peopled district, there are 760 inhab. to each sq. M.; in the Province of Luxembourg, the most thinly peopled, 128 only. E. Flanders, and next to it the Provinces of Brabant and Hainault, are, with the exception of some of the manufacturing districts of England, among the most densely peopled districts in the world.

Provinces. The country is divided into nine provinces, viz. *Antwerp*, *Brabant*, *W. Flanders*, *E. Flanders*, *Hainault*, *Liège*, *Limburg*, *Luxembourg*, and *Namur*. In W. Flanders one person in 8 is a pauper, in E. Flanders one in 16, in Hainault one in 20, in Limburg one in 24, in Liège one in 28, in Brabant one in 36, in Antwerp one in 41, in Namur one in 91, and in the wooded Province of Luxembourg one in 660 only. On the other hand there are three persons only in the whole Province of Luxembourg who are qualified to become senators, i. e. who pay taxes to the amount of 2116 fr. and upwards, and are above 40 years of age, while in Brabant the number of such persons amounts to 119.

Clergy. The number of the Roman Catholic secular clergy is about 5380, that is, one on an average for every 950 of the population, each of whom receives an average stipend of 718 fr. from the state; the number of the regular clergy is about 3000. There are also upwards of 12,000 nuns and sisters of charity, who as well as the monks, are chiefly engaged in tuition and attendance on the sick and indigent. The donations and subscriptions to the funds of the Church amount to 803,132 fr. annually. The Archbishop of Malines is the primate of Belgium, and there are five dioceses, viz. those of Liège, Namur, Tournai, Ghent, and Bruges.

Army. The Belgian land-armament, in time of war, consists of 96,977 men, of whom 3373 are officers; during peace, of about 40,000 men (8754 cavalry). The army is composed of the follow-

ing regiments: 1 Carabineers, 3 Riflemen (infantry), 14 Infantry of the line, 1 Grenadiers (each of these consists of 4500 men and 103 officers); 2 Chasseurs-à-cheval, 2 Lancers, 2 Guides, whose celebrated band is one of the best in Europe (each of these consists of 5 squadrons of 185 men and 5 officers); 7 Field Artillery, four of which are mounted, 3 Fortress Artillery; 1 Engineers; 4 companies of Sappers and Miners; 1 Telegraph, and 1 Railway company. There are also several companies of the military train and pontooneers. The infantry is divided into four 'corps d'armée', the staffs of which are under the command of lieutenant-generals at Ghent, Brussels, Liège, and Mons. The principal military depôt is at Antwerp.

The national colours, adopted in 1831, are red, yellow, and black, placed in three perpendicular stripes. These were the colours of the ancient Duchy of Brabant. The armorial bearings of Belgium consist of the Lion of Brabant, with the motto '*L'union fait la force*'. The only national order is that of 'Leopold', founded in 1832.

Revenue. The national income in 1874 amounted to 229,643,000 fr. (i. e. 9,185,720 *l.*), the expenditure to 236,417,402 fr.; the national debt amounted to 1,059,446,006 fr.; the civil list of the king is 3,300,000 fr.

Belgium possesses 59 merchant ships, including 19 steamers, of an aggregate burden of 32,346 tons, and 266 fishing-boats of 9112 tons.

Characteristics. Those indicated by the following monkish lines are said to exist to some extent even at the present day: —

'*Nobilibus Bruxella viris, Antwerpia nummis,*
Gandavum laqueis, formosis Bruga puellis,
Lovanium doctis, gaudet Mechlinia stultis'.

(Brussels rejoices in noble men, Antwerp in money, Ghent in halters, Bruges in pretty girls, Louvain in learned men, and Malines in fools.) Halters are mentioned in connection with Ghent in allusion to the frequent humiliations to which its turbulent citizens were subjected by their sovereigns. The unenviable reputation of the citizens of Malines originated in the story that they once mistook the moon shining through their tower for a conflagration, and endeavoured to extinguish it by means of the fire-engines.

Maps. The still unfinished *Ordnance Map* of Belgium is the best. The scale is 1:20,000 and 1:40,000, and the price of each sheet is 2 fr. Other good maps are executed at the *Etablissement Géographique de Ph. Vandermaelen* at Brussels (p. 77).

HOLLAND.

I. Plan of Tour.

The following tour of a week is recommended to the traveller whose time is limited: —

	Day
From London to *Rotterdam* by steamboat; or from Antwerp to Rotterdam by railway	1
Rotterdam, and thence by railway to the *Hague*	1
To *Scheveningen*; also visit *'T Huis ten Bosch.*	1
To *Leyden*, and the same evening to *Haarlem*	1
Haarlem, and in the evening to *Amsterdam*	1
Amsterdam, and Environs	1
To *Utrecht* and thence by railway to *Arnhem*	1

A hasty glance at the principal places in Holland may thus be obtained in a week or ten days, but the traveller whose time permits should devote a longer period to this really interesting country. The following will be found a pleasant and instructive tour of a fortnight: —

	Days
From London, or from Antwerp to *Rotterdam*	1
Rotterdam and *Delft*	1
The *Hague* and *Scheveningen*	2
Leyden and *Haarlem*	1½
Alkmaar; *Helder*, and back to Haarlem	3
Amsterdam and Environs	3
Utrecht	1
Arnhem	1

II. Money and Travelling Expenses.

Money. The Dutch currency consists of florins (gulden or guilder) and cents. The florin contains 100 *cents*, or 20 *stuivers*, or 10 *dubbeltjes*. The current silver coins are pieces of 2½ *(rijksdaalder)* and 1 florin, and of 50, 25 *(kwartje)*, 10 *(dubbeltje)*, and 5 *(stuiver)* cents. A stuiver, or 5 cents, is worth 1*d.* English. Gold pieces of 5 and 10 fl., known as half and whole Willemsd'or, or *Gouden Willem*, respectively, fluctuate in value. The average exchange for a Willemsd'or is 9 fl. 70 cents, for a Napoleon 9 fl. 30 cents, for a sovereign 11 fl. 70 cents.

EXPENSES. The hotels at the principal towns and resorts of travellers are generally clean and comfortable, but inferior to those of Belgium and Germany. In some respects they resemble the hotels in England more than those in other parts of the continent. The usual charge for a bedroom is 1½—2 fl., breakfast (plain) 70—80 cents, table d'hôte 2½—3 fl., attendance ½ fl. Luncheon is generally taken at 1, dinner at 4 or 5 o'clock. Although, as a nation, the Dutch are enlightened and well-educated, the class with whom the traveller comes in contact will perhaps impress him unfavourably; but quite as much real comfort and civility will be met with in Holland as in any other part of the continent.

Fees at museums, churches, etc. should not exceed 2 fl. per day. Hotel expenses amount to 7—8 fl. daily, and travelling and other expenses to 4—5 fl., so that the total cost of a tour in Holland will be 13—15 fl. a day. The 'voyageur en garçon' may reduce his expenditure to one half of this sum by breakfasting at the cafés, dining at unpretending restaurants, and avoiding the more expensive hotels. It may also be remarked that the steamboats on the canals, the Rhine, Meuse, Yssel, etc. afford a cheaper, and often pleasanter mode of travelling than the railways.

III. Passports, Custom-House.

PASSPORTS may be dispensed with in Holland, as in Belgium, but the traveller had better be provided with one if he contemplates a prolonged tour.

CUSTOM-HOUSE. All new articles, especially if not wearing-apparel, are liable to pay duty according to their value, which must be declared beforehand. In order to prevent evasion of the duties by travellers, one of the regulations of the douane provides, that, if too low a value be named by the traveller, the officials may purchase the article at the price named, with the addition of 10 per cent. New articles not previously declared, are liable to confiscation.

IV. Language.

A slight acquaintance with the Dutch language will contribute greatly to the instruction and enjoyment afforded by a tour in Holland, although English and French are spoken at all the principal resorts of travellers. Those who have a knowledge of German, Danish, or Swedish will recognise the identity of the roots of the great majority of the words in these languages with those of the Dutch. The language, which may be described as a Lower Franconian dialect, and existed in a written form as early as the 13th century, developed its individuality more strongly during the wars of independence of the 17th century. It is expressive and highly cultivated, and totally free from the somewhat vague and ungram-

matical character which stamps Flemish as a mere patois. Like other languages of purely Teutonic origin, it has admitted a considerable number of Romanic words to the rights of citizenship: thus, *kantoor* (comptoir), *kwartier* (quartier), *katoen* (coton), *kastrol* (casserole), *rekwest* (requête), *gids* (guide), etc. Words of foreign origin, however, have been imported from motives of convenience or fashion, rather than absolute necessity. The language is remarkably rich and full of vital energy, and words of purely native growth are to be found in almost every branch of science and art. The following lines from two popular ballads will serve as a specimen: —

Wien Neêrlandsch bloed in de aderen vloeit,
Van vreemde smetten vrij,
Wiens hart voor land en Koning gloeit,
Verhef den zang als wij:
Hij stel met ons, vereend van zin,
Met onbeklemde borst,
Het godgevallig feestlied in
Voor Vaderland en Vorst.
(Tollens.)

(Literal translation: 'Let him, in whose veins flows Netherlandish blood, free from every stain, and whose heart glows for country and king, raise the song with us, united in sentiment, with unburdened breast, in the festal song, pleasing to God, for Fatherland, and Sovereign'.)

Wij leven vrij, vij leven blij
Op Neêrlands dierbren grond,
Ontworsteld aan de slavernij,
Zijn wij door eendragt groot en vrij;
Hier duldt de grond geen dwinglandij
Waar vrijheid eeuwen stond.
(Brand.)

(Literal translation: 'We live free, we live blithe, on Netherlands' dear ground; delivered from slavery, we are through concord great and free; here the land suffers no tyranny, where freedom has subsisted for ages'.)

The *pronunciation* of Dutch somewhat resembles that of German, but is more guttural, and therefore more difficult for the English student. The vowels *a*, *e*, *i*, *o*, *u* are pronounced as in French, and are lengthened, but not altered in sound, by being doubled (thus *oo* = *ō*); *ei* and *ij*, or *y*, are like the vowel sound in the French *pays*; *au* and *ou* like ow in now, but broader (aw-oo); *eu* like the French eu or the German ö; *oe* like the English oo or the German u; *ui* like the vowel sound in the French *feuille*. In most other combinations of vowels each retains its usual sound. All the consonants are pronounced as in English, except *g* and *ch*, which have a guttural sound like the ch in the Scotch word *loch*, or the g in the German *Tag*; *w*, which is pronounced like v; and *j* like the English y or ee.

The *definite article* is *de* for the masculine and feminine, and *het* for the neuter; genitive *des*, *der*, *des*, or *van den*, *van de*, *van het*; dative *den*, *der*, *den*, or *aan den*, *aan de*, *aan het*; plural for all genders *de*, *der*, *den*, *de*.

The *declension* of substantives and adjectives resembles the German. The plural of substantives is formed by the addition of *s* or of *en* (dative plural always *en*).

The *pronouns* are *ik*, I; *mij*, me, to me; *gij*, thou, you; *u*, thee

to thee, you, to you; *hij*, he; *hem*, him, to him; *het*, it; *zij*, she; *haar*, her, to her; *zij*, they; *hun*, to them; *hen*, them. *Mijn*, *mijne*, my; *uw*, *uwe*, thy, your; *zijn*, *zijne*, his; *haar*, *hare*, her; *onze*, *ons*, our; *hun*, *hunne*, their. *Wie*, who (interrog.); *wat*, what; *hoe*, how; *wanneer*, when.

Cardinat numbers: een, twee, drie, vier, vijf, zes, zeven, acht, negen, tien, elf, twaalf, dertien, veertien, vijftien, zestien, zeventien, achtien, negentien, twintig, een en twintig, etc., dertig, veertig, vijftig, zestig, zeventig, tachtig, negentig, honderd, duizend. *Ordinal numbers:* de eerste, de tweede, de derde, de vierde, achtste (8th), etc., de twintigste, de tachtigste (80th), etc. *Partitive numbers:* een half, een derde, een vierde, etc.

Auxiliary verbs. *Hebben*, to have; *zijn* or *wezen*, to be; *zullen*, the infinitive of shall or will (future sense); *worden*, to be (in the formation of the passive voice).

ik heb	*ik ben*	*ik zal*	*ik word*
gij hebt	*gij zijt*	*gij zult*	*gij wordt*
hij, zij heeft	*hij, zij is*	*hij, zij zal*	*hij, zij wordt*
wij hebben	*wij zijn*	*wij zullen*	*wij worden*
gij hebt	*gij zijt*	*gij zult*	*gij wordt*
zij hebben	*zij zijn*	*zij zullen.*	*zij worden*
gehad, had.	*geweest*, been.		*geworden*, been.

The *conjugation* of verbs and the *construction* of sentences closely resemble the German.

Mag ik u vragen, hoe ga ik naar . . ?	May I ask you how I am to go to . . ?
Welke is de kortste weg naar . . ?	Which is the shortest way to . . ?
Ga regt uit, en dan de eerste straat links, regts.	Go straight on, and then by the first street to the right, to the left.
Ik dank u, mijnheer.	Thank you, Sir.
Ik zal met den spoorweg (or simply *met het spoor) rijden.*	I shall travel by railway.
Kruijer, breng de bagage naar het spoor.	Porter, take the luggage to the station.
Ik geloof het is te laat.	I believe it is too late.
In welke klasse gaat gij?	In which class will you go?
Ik zal een kaartje vor de tweede klas nemen.	I shall take a ticket for the second class.
Hoe laat is hel?	What o'clock is it?
Het is kwartier voor tweeën, over drieën, halftien.	It is a quarter to two, a quarter past three, half-past nine.
De trein vertrekt ten vijf uur en komt ten tien aan.	The train starts at 5 o'clock and arrives at ten.
Hoe lang houden wij hier still?	How long do we stop here?
Waar zijn wij nu?	Where are we now?
Dit is de laatste station.	This is the last station.
Koetsier, breng ons naar . .	Coachman, drive us to . . .

Wacht, ik moet nog mijne bagage halen.	Wait, I must fetch my luggage.
Bij het hôtel . . . ophouden.	To stop at the . . . hotel.
Hoeveel is de vracht?	What is the fare?
Een fooi.	A fee.
Kan ik een kamer hebben? met één bed, twee bedden.	Can I have a room? with one bed, with two beds.
Zeker, mijnheer.	Certainly, Sir.
Kellner, wat hebt gij te eten? het ontbijt, het middaggeten, het avondeten; drinken.	Waiter, what have you to eat? breakfast, dinner, supper; to drink.
Breng mij gebraden rundvleesch, schapenbout, kalfsborst, ham, visch, aardappeten, groente (fem.), *brood, boter, vruchten, kaas, wijn, bier. Mes, vork, lepel, glas, bord, eene flesch.*	Bring me roast beef, leg of mutton, breast of veal, ham, fish, potatoes, vegetables, bread, butter, fruit, cheese, wine, beer. Knife, fork, spoon, glass, plate, bottle.
Ik zal morgen ten zeven ure vertreken; wek mij ten zes.	I shall start to morrow at 7 o'clock; wake me at 6.
Hoeveel bedraagt onze nota?	How much does our bill come to?
Wat moeten wij u betalen?	What must we pay you?
In welke straat is het museum?	In which street is the museum?
Hoe ver is het van hier?	How far is it from here?
Wanneer is het geopend?	When is it open?
Dagelijks kosteloos, van tien tot drie uur.	Daily, gratis, from ten to three.
'S woendags en 's zaturdags tegen entréegeld.	Wednesdays and Saturdays on payment.
Zondag, maandag, dingsdag, donderdag, vrijdag.	Sunday, Monday, Tuesday, Thursday, Friday.
Heden, morgen, gisteren.	To-day, to-morrow, yesterday.
Ik wensche eenige photographiën te koopen, gezigten van . . . , kopijen naar de schilderijen van . . .	I want to buy some photographs, views of . . . , copies of the paintings of . . .
Laat mij zien wat gij hebt.	Let me see what you have.
Dat is niet mooi.	That is not pretty.
Wat is de prijs?	What is the price?
Wat vraagt gij er voor?	What do you ask for this?
Ik heb geen ktein getd bij mij; kunt gij mij wisseten?	I have no change with me; can you change me (some money)?
Ja, mijnheer; neen, mijnheer.	Yes, sir; no, sir.
Als 't u betieft.	If you please.
Met vragen komt men te Rome.	By questioning one gets to Rome.

V. Railways.

Most of the remarks made with regard to Belgian railways apply to the Dutch also, except that the fares in Holland are considerably higher. In 1874 there were about 370 M. of government, and 228 M. of private lines in use.

The best railway, steamboat, and diligence time-tables are contained in Van Santen's *Officieele Reisgids voor Nederland*, published monthly (with map, price 20 cents). The hours of departure of the fast trains (1st and 2nd class) are printed in Italics; *v.* (vertrek) means departure, and *a.* (aankomst) arrival.

VI. Dutch Characteristics.

Towns. Most of the Dutch towns, especially those in Noord-Holland, Zuid-Holland, Friesland, and Groningen, as well as the open country, are intersected in every direction by canals *(Grachten)*, which are generally enlivened with numerous barges, the different quarters of the towns being connected by means of drawbridges *(ophaalbruggen)*. The roads and streets skirting the canals are usually planted with trees, which render them shady and picturesque.

Dutch houses are generally lofty and narrow, and constructed of red brick and white cement. The beams occasionally seen projecting from the gables are used for hoisting up goods to the lofts, which are used as magazines. The windows of the ground-floor being generally of ample dimensions, and polished with the scrupulous care which characterises the Dutch of all classes, the houses present a far more cheerful and prosperous appearance than is usual in large towns. At the cellar-doors in the side-streets, sign-boards with the words *'water en vuur te koop'* (water and fire to sell) are frequently observed. At these humble establishments boiling-water and red-hot turf are sold to the poorer classes for the preparation of their tea or coffee. Many of the houses and public buildings are considerably out of the perpendicular, a circumstance due to the soft and yielding nature of the ground on which they stand.

In many Dutch towns the custom prevails of affixing bulletins to the doors of houses in which persons are sick, in order that their friends may be apprised of the state of their health without knocking or ringing. At Haarlem and Enkhuizen the birth of a child is announced by means of a small placard adorned with red silk and lace, and the friends of the family are entertained on these occasions with *'kandeel'* (a kind of mulled wine) and *'kaneel-koekjes'* (cinnamon-cakes). Betrothals are celebrated by an unlimited consumption of *'bruidsuiker'* ('bridal sugar', or sweet cakes) and *'bruidstranen'* ('bridal tears', as the spiced wine is figuratively called).

The *Chimes* in the towers of the churches, or other public buildings, proclaim the quarters of every hour by playing a few bars of some popular or operatic air, a pleasing custom, of which however the effect is destroyed by too frequent repetition.

The '*Gaper*' (gaper), a painted Turk's or Moor's head, is the customary sign of the druggists' shops. A large crown, decorated with box-leaves and gilding, suspended beneath the Dutch flag, is an indication that new herrings have arrived in the shop thus adorned. '*Tapperij*' (tap-room), or '*hier verkoopt man sterke dranken*' (strong drinks are sold here), are the common signs for taverns. '*Dit huis is te huuren*' (this house is to hire, or let) is also frequently observed.

Stoofjes, or foot-warmers, are universally employed by the female members of the community, and are seen in great numbers in the churches.

The Dutch love of cleanliness sometimes amounts almost to a monomania. The scrubbing, washing, and polishing which most houses undergo once every week, externally as well as internally, are occasionally somewhat subversive of comfort. Spiders appear to be regarded with especial aversion, and vermin is fortunately as rare as cobwebs.

Country Houses *(buitenplaatsen*, or *buitens)*. Although nature has not bestowed her charms lavishly on Holland, the careful cultivation of the fields, gardens, and plantations imparts a picturesque and prosperous appearance to the country. In the vicinity of the larger cities, especially on the Vecht between Utrecht and Amsterdam, and also at Arnhem, Haarlem, etc., numerous villas and country-seats are seen near the roads and canals, frequently enclosed by carefully kept gardens, parks, and pleasure-grounds. These paradises of the Dutch gentry and retired merchants, which are too often built in bad taste, and disfigured with paint and stucco, usually bear inscriptions characteristic of the sentiments of their proprietors, and breathing a spirit of repose and comfort. Thus: '*Lust en Rust*' (pleasure and repose), '*Wel Tevreden*' (well content), '*Mijn Genoegen*' (my satisfaction), '*Mijn Lust en Leven*' (my pleasure and life), '*Vriendschap en Gezelschap*' (friendship and sociability), '*Vreugde bij Vrede*' (joy with peace), '*Groot Genoeg*' (large enough), '*Buiten Zorg*' (without care). Many villas rejoice in much lengthier titles, which perhaps appear peculiarly appropriate to the occupants, but cannot fail to excite a smile when read by strangers. Few of these country-houses are seen from the railway, and the traveller should therefore endeavour to visit some of the more attractive, of those mentioned in the following pages.

The *Village Feasts* ('*kermis*', literally 'church-mass', i. e. the anniversary of the foundation of the church) form a substitute for the Carnival of Roman Catholic countries, but the gaieties on these

occasions too frequently degenerate into scenes of drunken revelry. The popular refreshments at these festivities are 'Hollands' and '*broedertjes*', a kind of cake sold in the numerous booths erected for the purpose. The picturesque national *Costumes*, which are fast disappearing from the larger towns, are seen to advantage on these festive occasions.

The *Trekschuit* (literally 'draw-boat'), or passenger-barge, was formerly a conveyance universally employed in Holland, where canals are as common as roads in other countries, but it is now almost entirely superseded, partly by the railways and partly by screw-steamers.

Windmills *(molens)* are a characteristic of almost every Dutch landscape, and often occupy the old ramparts and bastions of the towns, which they appear to defend with their gigantic arms. Many of them are used in grinding corn, sawing timber, cutting tobacco, manufacturing paper, etc., but one of their most important functions is to pump up the superfluous water from the low ground to the canals which conduct it to the sea. The highly cultivated state of the country bears testimony to the efficiency of this system of drainage. Many of the windmills are of vast dimensions, each sail sometimes exceeding 60 ft. in length.

Dykes. Holland, as a whole, is probably the lowest country in the world, the greater part of it lying many feet below the sea-level. The safety of the entire kingdom therefore depends upon the dykes, or embankments, by which the encroachment of the sea is prevented. In many places these vast and costly structures are equally necessary to prevent inundation by the rivers, the beds of which are gradually raised by alluvial deposits.

The first care of the constructor of dykes is to lay a secure and massive foundation, as a preliminary to which the ground is stamped or compressed in order to increase its solidity. The dykes themselves are composed of earth, sand, and mud, which when thoroughly consolidated are entirely impervious to water. The surface is then covered with twigs of willows, interwoven with elaborate care, the interstices of which are filled with clay so as to bind the whole into a solid mass. The willows, which are extensively cultivated for the purpose, are renewed every three or four years. Many of the dykes, moreover, are planted with trees, the roots of which contribute materially to the consolidation of the structure. Others are provided with bulwarks of masonry, or protected by stakes against the violence of the waves, while the surface is covered with turf.

The most gigantic of these embankments are those of the Helder, and of West-Cappel on the W. coast of the island of Walcheren (p. 123). The annual cost of maintaining the latter alone amounts to 75,000 fl., while the total expenditure through-

out Holland for works of this description is estimated at six million florins. A corps of engineers, termed *De Waterstaat*, is occupied exclusively in superintending these works. The constantly imminent nature of the danger will be thoroughly appreciated by the stranger, if he stands at the foot of one of the great dykes at high tide, and hears the breakers dashing against the other side of the barrier, at a height of 16—18 ft. above his head.

CANALS intersect the country in every direction. They serve a threefold purpose: (1) as high-roads, for purposes of traffic; (2) as drains, by which superfluous water is removed from the cultivated land; (3) as enclosures for houses, fields, and gardens, being as commonly used for this purpose in Holland as walls and hedges in other countries. The Dutch canals differ from those in most other countries in being generally broader, but variable in width, while locks are rare, as the level of the water is nearly always the same. Those, however, which are connected with the sea are closed at their extremities by massive flood-gates, to prevent the encroachment of the sea when its level is higher than the water in the canal.

The principal canals are about 60 ft. in width, and 6 ft. in depth. Not only the surface of the water, but the bed of the canal is often considerably above the level of the surrounding country. The great *North Canal* (p. 224), an admirable monument of Dutch skill and perseverance, is about 50 M. in length, 39 yds. in width, and 20 ft. in depth. A still more laborious undertaking was the construction of the *New Canal* across 'Holland op zijn smaalst' (p. 231), connecting Amsterdam and the North Sea. This magnificent channel of communication is 15½ M. in length, 65—110 yds. in breadth, and 23 ft. in depth. The cost is estimated at 26 million florins. The *Willems-Canal* in N. Brabant (p. 236) is also worthy of mention.

POLDER is a term applied to a morass or lake, the bed of which has been reclaimed by draining. A great part of Holland and Flanders has been thus reclaimed, and rendered not only habitable, but extremely valuable for agricultural purposes.

The first step in the process of drainage consists in enclosing the marsh with a dyke, to prevent the admission of water from without. The water is then removed by means of water-wheels of peculiar construction, driven by windmills or steam-engines. The marsh or lake to be reclaimed is sometimes too deep to admit of the water at once being transferred to the main canals, and thus carried off. In these cases a system of dykes, one within the other, and each provided with a canal on its exterior, forms an ascending series of levels, from the lower of which the water is gradually transferred to the higher, and thence finally into the principal channels. An excellent example of this is seen in the *Schermer-Meer*, where four different levels have been formed. These canals, although separate

from one another, are all provided with means of communication, by which if necessary the water from the higher can bedischarged into the lower.

The extraordinary fertility of the land thus reclaimed is chiefly accounted for by the fact, that superfluous water can be removed by means of the water-wheels on the shortest notice, while in dry seasons a thorough system of irrigation is constantly available.

The appearance of these polders differs materially from that of the rest of the country. The speculators by whom they are drained map them out with mathematical precision into parcels, separated by canals and rows of trees at right angles, and furnished with houses of precisely uniform construction, all affording manifest indications of the artificial nature of the ground. The polders often lie under water in winter, but this by no means impairs the fertility of the soil, provided the water is not salt.

The principal polders are the Beemster, Purmer, Schermer (pp. 225, 227), that of Haarlem (p. 178), reclaimed in 1840—53, and the recently drained polder of the Y (p. 226). A scheme which has recently been much canvassed is that of converting the whole of the Zuider Zee into a polder, whereby Holland would gain an additional province of 687 sq. M. in area at an estimated cost of 180 million florins, or about 34 *l.* sterling per acre.

Dunes, or downs, are the low sand-hills, 30—160 ft. in height, which extend along the coast of Holland and Flanders, having been thrown up by the action of the wind and waves. Those nearest the sea are of very unsubstantial consistency, and being frequently altered in shape by the wind afford little or no support to vegetable life. Between the central downs (the highest and broadest) and those farther inland, is situated an almost uninterrupted tract of pasture and arable land, studded with cottages, and producing excellent potatoes. Most of the downs are honeycombed with rabbit-warrens, which often afford excellent sport.

In order to prevent the sand of the downs from covering the adjacent land, they are annually sown with the plants that most readily take root in such poor soil, especially the reed-grass *(arundo arenarea)*. In course of time the roots spread and become entwined in every direction, thus gradually consolidating the sand. A substratum of vegetable soil once formed, the arid and useless sand-hill is converted into a smiling and fertile agricultural district, in which even plantations of pines appear to thrive.

VII. History and Statistics†.

The earliest inhabitants of the district at the embouchures of the Rhine are said to have accompanied the Cimbri and Teutoni

† 'Nederland, zijne Provinciën en Kolonien, Land en Volk, beschreven door J. Kuyper', published in 1866, is recommended to those who possess some acquaintance with the language as an excellent book of reference.

in their expedition against Italy. Several banished tribes of the Catti, who settled in the deserted island of Betuwe (p. 244), were conquered by the Romans, whose supremacy over this part of the country continued till the 4th cent., when the Salic Franks, the inhabitants of the banks of the Yssel, took possession of the Betuwe, and established themselves between the Schelde, Meuse, and Lower Rhine. The district to the N. E. of the Salic Franks was occupied by the Frisians, to the E. of whom were the Saxons.

The supremacy of *Charlemagne* extended over the whole of the Netherlands. Under his successors the system of investing vassal-princes with the land gradually developed itself. The most powerful of these were the *Bishops of Utrecht* and the *Counts of Holland*. In 1274 Count William II. was elected German Emperor through the influence of Pope Innocent IV. In 1512 the Dutch provinces were enrolled as a part of the Burgundian section of the Germanic Empire.

Under the Emperor *Charles* V. the whole of the Netherlands were united, and they now enjoyed a golden era of prosperity, in consequence of the powerful protection accorded by that monarch to commerce and navigation. Under his bigoted son and successor Philip II. of Spain, after the Duke of Alva's arrival at Brussels (1568), began that memorable, and at first apparently hopeless struggle which lasted for 80 years, and terminated in the recognition of the Northern Netherlands as an independent state by the haughty Spaniards, and the establishment of the powerful Dutch Republic.

The great founder of Dutch liberty was *William of Nassau*, 'the Taciturn', Prince of Orange, a German nobleman, who was born at Dillenburg in the Duchy of Nassau in 1533. He was a great favourite of the Emperor Charles V., who appointed him, when 22 years of age only, 'stadtholder' or governor of the provinces of Holland, Zealand, and Utrecht. The Low Countries having come into the possession of the Duke of Alva, the Spanish Governor, William retired to Dillenburg, but in 1572 was invited by Holland and Zealand to take the command of their troops against the Spaniards. He shortly afterwards captured Middleburgh, and succeeded in raising the siege of the distressed town of Leyden. On 29th Jan. 1579 was formed the famous defensive league of the N. Netherlands, known as the Utrecht Union. William was shortly afterwards condemned to banishment by Philip II., but the States General bravely defied the king's authority, and in 1581 formally threw off their allegiance to the Spanish crown. In 1584 William fell by the hand of an assassin at Delft (p. 176), very shortly before the day on which the States intended to have conferred upon him the dignity of an hereditary count of Holland. On the day of his death his son *Maurice* was elected stadtholder in his stead.

Under his presidency (1585—1625) the power and wealth of

the Republic rapidly increased, active hostilities were frequently undertaken against the Spaniards, and the E. Indian trading company was formed (1602). Meanwhile, however, there arose serious dissensions between the democratic and the government parties, which were greatly aggravated by the pernicious theological controversies of the *Arminians* and the *Gomarists* (p. 251). Contrary to the sound advice of the stadtholder, the States in their anxiety for commercial prosperity concluded a twelve years' peace with Spain in 1609. Incensed by the quarrels which now ensued, Maurice caused the influential *John van Oldenbarneveld*, the pensionary or chancellor of the province of Holland, then in his 72nd year, to be arrested and condemned to death by a partial tribunal in 1619 (p. 181), but by this judicial murder he did not succeed in intimidating his refractory subjects. Maurice died in 1625, and was succeeded by his brother *Frederick Henry* (1625—47), under whom the unity of the Republic became more consolidated, and the prosperity of the States reached its climax. Both by land and by sea they triumphed over the Spaniards in the hostilities which now broke out afresh; and in 1628 the gallant admiral *Piet Hein* captured the Spanish 'silver fleet'. The Dutch commerce of that period was the most widely extended in the world.

Their great navigators *Houtman*, *Heemskerk*, *Davis*, *Schouten*, *Lemaire*, *Hartog*, *Edels*, *Schapenham*, *Nuyt*, *Vianen*, *Caron*, *Tasman*, *De Vries*, *Van Campen*, and *Berkel*, explored the most distant coasts in the world during this period, while the E. Indian factories, especially that of *Batavia*, which had been established in 1619, yielded a rich harvest. The Dutch school of painting now attained its culminating point (comp. p. XLVIII), and the sciences were also highly cultivated during this prosperous epoch, as the well-known names of *Grotius*, *Vossius*, *Heinsius*, *Gronovius*, etc., abundantly testify.

Frederick Henry died in 1647, shortly before the Peace of Westphalia by which the independence of the United States of the Netherlands was formally recognised, and was succeeded by his son *William*, then in his 21st year.

The renewal of dissensions between the States and the stadtholder determined them on the early death of this prince in 1650 not to elect a new governor, and the reins of government were now entrusted to the distinguished Grand Pensionary *John de Witt*, an able and energetic senator.

During this period the navigation acts were passed by Cromwell, placing restrictions on the Dutch trade, and thus giving rise to the war which called into activity the talents of *Van Tromp*, *De Witt*, *De Ruyter*, and other naval heroes, whose memory is still justly cherished by the Dutch. Within the brief period of sixteen months (1652—54) no fewer than twelve great naval battles were fought, in most of which the arms of the Republic were crowned

with success. By the peace concluded in 1654, however, the States were obliged to recognise the authority of the navigation acts. In 1665 a war with England again broke out, during which, in 1667, De Ruyter even entered the estuary of the Thames with his fleet, endangering the safety of London itself, to the great consternation of the citizens. Notwithstanding this success, the peace concluded shortly afterwards was again productive of little benefit to Holland.

Meanwhile Louis XIV. of France had disclosed his designs against the Netherlands, and had taken possession of the part belonging to Spain. His proceedings against Holland, however, were checked for a time by the triple alliance between England, Holland, and Sweden, concluded by the advice of the Grand Pensionary de Witt. In 1672, after the dissolution of the alliance, Louis renewed his attacks on the now almost defenceless Union, whose army had been entirely neglected since the death of Prince William. Condé and Turenne took possession of the provinces of Guelders, Over-Yssel, and Utrecht almost without a blow, while that of Holland, with its capital Amsterdam, only succeeded in averting the same fate by means of an artificially caused inundation. The people, believing that they had been betrayed by their government, now broke out into a rebellion to which De Witt fell a victim (p. 187), and which resulted in the revival of the office of stadtholder.

William III. (1672—1702), the last and greatest scion of his house, was accordingly elected, and the office of stadtholder declared hereditary. Under his auspices, with the aid of the Elector of Brandenburg and the Spanish troops, the French were defeated, and the war was at length terminated by the Peace of Nymegen in 1678.

William III., who had thus been instrumental in asserting the liberties of Europe against the usurping encroachments of the 'Grand Monarque', married the daughter of the Duke of York, afterwards King James II. of England. In 1688 he undertook that bold expedition across the Channel which resulted in the deliverance of England from the arbitrary government of the Stuarts and the final establishment of constitutional liberty and Protestantism in Great Britain. The following year he was elected King by parliament, retaining at the same time the office of stadtholder of the Netherlands. In his new position he continued strenuously to oppose the increasing power of France. The united fleets of England and Holland gained a decisive victory over the French near La Hogue in 1692, and by the Peace of Rijswijk in 1697 Louis was compelled to restore a considerable part of his conquests. William was now estranged from his native country, but shortly before his death, without issue, in 1702, he brought about the 'Great Alliance' which disputed the right of the French monarch to succeed to the crown of Spain.

William III. was succeeded by his brave cousin *John William Friso*, Prince of Orange (d. 1714), who had commanded the army of the Republic during the war of the Spanish succession. Under his presidency the power of the States General manifested itself anew, and in 1714 the Peace Congress assembled at Utrecht, on Dutch soil.

The events of the 18th cent. scarcely require special mention. The Republic had lost its prestige, and in the continuing alliance with England the preponderating power of the latter became more and more marked. A revolution which broke out towards the close of the century ended in the expulsion of the Stadtholder *William V.*; but he was reinstated in his office by the Prussian army which had advanced almost unopposed to the gates of Amsterdam itself.

The importance of the Republic had now dwindled to a mere shadow. In 1795 the French Republicans, led by Dutch exiles, took possession of the country, founded the '*Batavian Republic*', and at the same time caused heavy taxes to be levied. *Schimmelpennink*, an able statesman, was created president of the new Republic, under the old title of Grand Pensionary, but in 1805 was compelled to yield up his authority to *Louis Bonaparte*, who had been created King of Holland by his brother Napoleon I. This semblance of independent existence came to an end in 1810, when *Napoleon* annexed Holland to France, declaring it to have been formed by the alluvial deposits of French rivers.

At length in November, 1813, the French were expelled from Holland by the Dutch, aided by the Russians and Prussians; and the Prince of Orange, son of William V., the last stadtholder, who died in exile in 1806, ascended the throne of Holland as an independent sovereign.

By the Congress of Vienna in 1815, the southern, or Belgian provinces of the Netherlands, were united with the northern into a single Kingdom, and the Prince of Orange was created King of the Netherlands, under the title of *William I.* This bond of union between two races differing materially in language, religion, and character was severed by the Belgian Revolution of 1830 (comp. p. xvii). Ten years later William I. abdicated in favour of his son *William II.*, who died in 1849, and was succeeded by *William III.*, the present king (born in 1817, married Princess Sophia of Wurtemberg in 1839; their eldest son William, Prince of Orange, was born in 1840).

Area and Population. The *Kingdom of the Netherlands*, including the Province of Limburg, is 13,000 sq. M. in area, and has a population of 3,716,002 (1/3rd Rom. Cath., 680,000 Jews), of whom about 2 1/2 millions are of Batavian, or Dutch, half a million of Frisian, and nearly as many of Flemish origin. Amsterdam is the capital of the kingdom, and the Hague is the residence of the king. The Netherlands are divided into eleven provinces: *N. Brabant* (capi-

tal Hertogenbosch), *Drenthe* (Assen), *Friesland* (Leeuwarden), *Guelderland* (Arnhem), *Groningen* (Groningen), *N. Holland* (Amsterdam), *S. Holland* (Hague), *Limburg* (Mastricht), *Over-Yssel* (Zwolle), *Utrecht* (Utrecht), *Zeeland* (Middelburg). Besides these provinces, the district of Luxembourg (197,527 inhab., capital of the same name) is governed by the king of Holland as grand-duke.

Revenue. The annual income of the government (exclusive of the colonies) amounted in 1874 to 93,742,143 florins (about 7,800,000 *l.* sterling), and the expenditure to 100,243,980 fl., leaving a deficit of 6,501,837 florins. The national debt in 1874 amounted to 937,020,076 florins.

The national colours are red, white, and blue, placed in horizontal lines (the French are placed vertically); the motto, 'Je maintiendrai'.

Colonies. The most important Dutch colonies in the *E. Indies* are Java (capital Batavia), Sumatra, Borneo, and Celebes; in the *W. Indies* Surinam, St. Eustache, and Curaçao; to which must be added a number of factories on the coast of Guinea. The total area of these possessions amounts to 660,000 sq. M., the population to 23½ million souls.

Commerce. The merchant fleet of Holland in 1874 numbered 1731 vessels, of an aggregate burden of 438,031 tons. The imports average 600 million, the exports 480 million florins annually, the value of goods in transit 188 millions.

The Army consists of 1 regiment of Grenadiers and Riflemen in 4 battalions, 8 regiments of Infantry in 4 battalions, 4 regiments of Hussars in 5 squadrons, 1 regiment of Field-Artillery (14 batteries), 1 regiment of Horse Artillery (4 batteries) and 3 regiments of Fortress Artillery (14 companies), corps of the military train, pontoniers, 'depôt-battalions', instruction battalions, etc., amounting in all to 62,068 men, besides which there is an army of 27,659 soldiers in the colonies.

The Navy consisted in 1874 of 100 vessels of war with 673 guns (84 steamers with 565, and 16 sailing vessels with 108 guns) commanded by an admiral of the fleet (Prince Frederick, uncle of the king), 2 admirals, 2 vice-admirals, 3 rear-admirals ('schoutbij-nacht'), 20 captains, 40 commanders, etc., and manned by upwards of 5000 hands.

Executive Power: a state-council, consisting of 12 members nominated by the King, and 8 responsible ministers. — *Legislative Power:* two Chambers, the members of which are elected by the States General. The first consists of 39 members, elected by the provinces for a period of nine years; the second of 80 members, elected by the district electors.

An Historical Sketch of Art in the Netherlands.

By Professor Springer.

The traveller who would explore the Netherlands with out taking account of the Art Treasures still preserved there, heedlessly disregards a source of the highest gratification. The collections in the cities, as well in Belgium as in Holland, can boast that they include many of the most remarkable creations of the art of a bygone period: works, moreover, which have not found their way hither by mere accident, but grow out of the very soil, so to speak, of these Low Countries, and have their *raison d'être* in the land, in those forms and fashions which to this day repeat themselves alike in the native landscape and in the habits of the people. How much more lively is the impression received from works of art when seen amidst their natural surroundings, is a matter of common and approved experience. Everything that is *essentially* characteristic in a picture, atmosphere and light, form, whether natural or otherwise, fashion and custom, present themselves to the beholder. The sources of the artist's inspiration, all that served to feed his fancy, are clearly manifest; while many a characteristic incident, which would otherwise escape observation or remain altogether unintelli-gible, receives its requisite interpretation. It is true that the æsthetic value of individual pictures may be always in all places recognised. A Titian is lustrous even in St. Petersburgh; Dürer's incisive pencil asserts itself in Madrid. Nevertheless the historical significance of Art, the necessary cause of her development, can be understood by those only who will explore the scenes which witnessed her life's first dawn, particularly when lapse of time has failed materially to alter the character of such scenes.

A distinction which the Netherlands enjoy in common with Italy consists in the opportunity afforded of obtaining the best possible insight into the mysterious quickening of the artistic spirit; a comprehensive survey too, of art's earliest promise and maturity, and her identity with the national life. That continuity and many-sidedness of national art, which in Italy is so pronounced, the Netherlands do not, however, possess. Twice only — once in the 15th, and once in the 17th century—do they furnish remarkable material for

the history of more modern art. Earlier centuries reveal a poverty-stricken art life, and the intervals between the two periods referred to fail to make any profound impression. Nor does art prosper equally in all its branches. Sculpture and Architecture in their several domains offer nothing to compare with the brilliant achievements in the province of painting.

CHURCHES. During the centuries of the Middle Ages, art in the Netherlands did not by any means keep pace with the advance made in Germany and France: it was slow to move, and followed in the wake first of German, and later of French art. The number of ROMANESQUE buildings in Belgian territory—for Holland must first be noticed in connection with the Gothic era—is not great. Of these the *Cathedral of Tournay* is the most prominent example. The influence of lower Rhenish architecture (that of Cologne), is exhibited in this cathedral, which, in respect of scale, surpasses all the older churches. At the same time there is an evident approximation to the French style, which, after the 13th century, pervaded the entire land. It is much to be regretted that our acquaintance with the history of this church is so imperfect. Certain it is, that the present edifice was begun in the 13th century and completed in the 14th. Whilst the nave retains the impress of the pure Romanesque, an approach to the Gothic style is observable in the slender proportions of the shafts in the transept. The transept is after the model of Cologne, and was probably built by French workmen, who carried the experience thus acquired to Noyon and Cambrai, whose cathedrals closely resemble that of Tournay. When in the adjacent territory of Northern France the GOTHIC STYLE had acquired completeness, the Netherlands adopted this model. The southern portion of the land now became, in the realm of architecture, a mere province of France; and indeed French influence extended gradually to politics and culture also. Stately Gothic cathedrals rear themselves in the more considerable Belgian towns. With the church of St. Gudule in *Brussels* are associated the choir of the church of Notre Dame at *Bruges*, St. Bavon at *Ghent*, St. Rombaut at *Malines*, the Cathedral of *Louvain*, and, lastly, the renowned *Cathedral of Antwerp*, where a lamentable want of structural harmony must be noted, more particularly in the spire, whose toppling height rather astonishes by its audacity than delights by its beauty. Although there is an evident preference for lofty towers (the double tower is seldom seen, but rather a single tower in advance of the western extremity), yet, as a rule, an endeavour to secure a spacious area visibly determines the general proportions, while the soaring height and slender support which give so marked a character to the interiors of the cathedrals of France and Germany, are but slightly regarded. Double aisles are frequent in the churches; but the height of the nave seldom exceeds 80 or 90 feet, being but twice, not as

was usual elsewhere, three times, the width. The Dutch churches are of similar construction. Gothic architecture was much more prevalent in Holland than is generally supposed; *Utrecht*, *Amsterdam*, *Haarlem*, *Leyden*, and *Rotterdam*, for example, possess Gothic churches on a grand scale. The building material, however, namely brick, which has been used (the Germans learned its use from the Dutch), gives a ponderous appearance to these edifices; while the wood covering which conceals the vaulted roof, the absence of architectural ornamentation, and, finally, change in the forms of worship, have done much to destroy their original beauty. But we do not journey to Holland to study ecclesiastical Gothic.

Secular Buildings. Of far greater interest are those Gothic buildings erected for secular and civic purposes, in which Flanders is especially rich. So early as the 12th century, mighty towers to serve as belfrys were erected in the midst of fortified towns, for the purpose of mustering the citizens by sound of bell in the event of an enemy's approach or of alarm from fire. Attached to the belfries, or erected separately, are spacious *Halles*, imposing edifices, used for the display of those products of Flemish industry which were once foremost in the markets of the world. The *Hôtel de Ville* adorns the principal square of the town. Its façade generally exhibits the wealth of decoration belonging to the later Gothic; while, in the interior, sculptor and painter found occasion for the exercise of their respective arts. The belfries at *Tournay* and *Ghent*, the 'halles' of *Bruges* and *Ypres*, and the 'hôtels de ville' of *Bruges*, *Brussels*, and *Louvain*, call for especial notice from the traveller; and, in case he should be interested in antiquated domestic architecture, he will find a rich treat provided for him in *Bruges* and *Antwerp*, once chief among Hanseatic towns. These buildings date as far back as the 15th and 16th centuries, a time when painting in the Netherlands bore its first fruits.

Painting. To connect these early efforts with the power and wealth of the old Hanseatic League, and to find in the sumptuous habits of the Burgundian Princes the chief impulse to the rapid development of the painter's art in the Netherlands, is obviously natural and reasonable. How the eye of the painter must have revelled in the varied costumes, in the manifold and sharply defined types, whether of native or foreigner, which he encountered in the motley assemblage that thronged these cities of the League. We may well conceive the artist's imagination to have been fascinated by the wealth of colour presented by a picture composed of weather-beaten mariners, sturdy labourers, burly citizens, and sagacious traders. The early practice of portrait painting may also be attributed to the spirit prevailing in the Hanseatic towns. The interest in this branch of the painter's art originated probably in the self-complacency which naturally possesses a community of substantial burghers, proud of their vo-

cations and achievements. Further, the Burgundian Princes, in the gratification of their love of splendour, found, as trustworthy accounts assure us, abundant employment for the artist as well as artizan. In their luxurious court, with its brilliant retinue, there must have been robes of state, glittering weapons, costly furniture, besides sentient forms of beauty, to captivate the eye and engage the attention of the painter. Undoubted, however, as the effect of such influences was in giving a particular direction to painting in the Netherlands, they assuredly were not the source from which it sprung. It was not until the painter's art was emancipated from the trammels of a traditional practice, that it found favour at Court, and in the towns of the League.

Up to the beginning of the 15th century Art was in neither a better nor worse condition than in adjacent lands, though the painters of Cologne could undoubtedly claim pre-eminence. Such specimens of wall-painting in the Low Countries as are still preserved, show an entire want of professional training. The works of the miniature painters, however, rank higher. Encouraged by commissions from French Princes, they were elaborately finished, and both in colour and drawing give evidence of a higher education in the artist. Sculpture, too, could boast of sterling work. If any general inference is to be drawn from monumental effigies preserved in *Tournay*, and dating from the beginning of the 15th century, a school of sculpture existed there, which successfully aimed at a truthful rendering of nature. The practice of painting works of sculpture brought the sister arts into more intimate relation. So far, however, was the latter in advance, that painters found themselves reduced to the expedient of adopting the plastic mode of treatment in the disposal of groups, as well as in drawing and the treatment of drapery. A long interval elapsed ere painting acquired a style of its own, and until every trace of the plastic relief had disappeared. Such was the condition of the painter's art in the Netherlands, when the two brothers *Van Eyck* made their appearance, but we are not in a position to indicate their immediate predecessors, nor to determine with certainty the circumstances of their early training.

The two brothers **Van Eyck** were natives of Maaseyck, near Mastricht, where **Hubert**, the elder, was born somewhere about the years 1360—70. Wolfram von Eschenbach, in his 'Perzeval', had already pronounced the painters of Mastricht and Cologne to be the best of his time, but how painting at Mastricht or Limburg was employed in Hubert's time we know not. Absolutely nothing is known of the course of Hubert's early training, of his school or early works. About the year 1420, we find him settled at Bruges, along with his brother. Whether while here he was the teacher or the taught, whether the local influences of Ghent first modified his conceptions and method, or whether his guild in Ghent derived new light from him, cannot be determined. We know of only one work

from Hubert van Eyck's hand, indisputably identified as his, and it was painted in the concluding years of his life, and remains unfinished. This is the gigantic Altar-piece which Jodocus Vydts commissioned him to paint for the St. Bavon church in Ghent. In it he still clings to the traditional rules of composition in the observance of the severely symmetrical proportions of an architectural structure. But while he fails to dispose the crowd of figures in separate groups, he succeeds in giving to the heads a portrait-like individuality; he is careful to render the varied texture of the draperies, and in modelling the nude figure he closely imitates nature in every minute particular. For example, in the figure of Adam (now detached from the original picture and preserved along with Eve in the Brussels Museum), even the short hairs of the arms and legs are carefully elaborated. But the most surprising innovation is in the colouring, to which he gave wonderful force and harmony, using it to give effect to an appearance of reality almost deceptive. The old belief that Hubert invented oil-painting cannot indeed be unreservedly accepted. But, although oil had long been in use as a vehicle, Hubert's merit is not the less conspicuous. He is still the first who adapted the invention to the purposes of art, by employing the fluid medium for the more subtle blending of colours. By this means he so far facilitated the process of painting, that the endeavour to give a faithful, life-like rendering of nature was completely successful. He possessed himself of the means by which alone effect could be given to the new impulse in art. We can have no better proof of the importance attached to this new method of painting introduced by Hubert, than in the sensation it made in Italy, where the invention and its publication were invested with the attributes of romance. Hubert's connection with his brother **Jan** (born 1381—1391) is involved in some obscurity, but the latter came to be regarded as the more capable of the two. Unjustly so, however, as the younger brother with his own hand bears record, in an inscription on the Altar-piece at Ghent, in these words: 'Hubertus — major quo nemo repertus', — thus showing that Hubert was at least his equal. We are, at the same time, very imperfectly informed of Jan's early training, though we know a good deal about his public career.

While Hubert, it would appear, found favour with the wealthy burghers of Ghent, Jan took service in the courts, first of John of Bavaria, afterwards of Philip the Bold. He lived for some years at the Hague, later in Lille, and after Hubert's death removed to Ghent, in order to finish the Altar-piece. In 1432 he migrated to *Bruges*, where he died on 9th July, 1440, about fourteen years after his brother. His peculiar art can best be studied in Bruges; not that many of his works are to be found there, but that the self-same genius still pervades the place which inspired the school of early Flemish painters. Bruges still remains outwardly very

much what it was in the 16th century. The old houses have lost nothing of their character and dignity by contact with the newer buildings which have sprung up in their midst; while, in the quiet of the comparatively forsaken thoroughfares, there is nothing to disturb the wanderer in quest of reminiscences of the Bruges of bygone days. Just as Nuremberg, some half-century ago, vividly recalled the age of Dürer, so in Bruges a perfectly clear conception may still be had of the period which witnessed the labours of the Eycks and Memling. But, in any case, two admirable works by Jan van Eyck in the Academy at Bruges afford a valuable opportunity of appreciating his art. In keeping with a strong determination towards a more portrait-like and realistic conception of nature, is the endeavour, observable in his method, after a more pronounced relief and an exact rendering of textures. The direction of his aim is indicated by the fact of his having painted genre pictures with a definite motive — the 'Bathroom' for example.

There can be no doubt that Jan van Eyck had pupils; but there can be as little doubt that there were painters, both in Ghent and Bruges, who adopted Van Eyck's method, and imitated his style, though not recognised as members of his school. Owing to the scanty information possessed of art in the Netherlands during the 15th century, nothing can be conclusively affirmed on the subject. *Petrus Cristus* may be mentioned as a pupil of Jan van Eyck, at Bruges; as independent masters *Gerhardt van der Meire* and *Hugo van der Goes*, of Ghent, but authenticated works from their hands are no longer to be found in the Netherlands.

The people were as averse to centralisation in the domain of art-training as in the conduct of state affairs. While the Van Eycks were carrying their art from the Valley of the Meuse to Bruges and Ghent, another great artist was founding a school of painting at Brussels. ROGER VAN DER WEYDEN is apparently identical with that *Rogelet de la Pasture* who, in 1426, worked as a pupil of Robert Campin, and in 1432 was admitted as master in the Painters' guild. We find Van der Weyden installed as painter to the town of Brussels in 1436. In 1450 he appears in Rome, as the first northern painter of undisputed fame whose name was honoured by the Italians, uncompromising though he was in adhering to the practice of his native art. On his return he again took up his abode in Brussels, still painting, and died in 1464. In the absence of any signature, his works are confounded with those of Jan van Eyck, with whom he had nothing in common, and with those of Memling, who was his pupil. They are, moreover, scattered far and near, and have to be sought for at Madrid, Rome, Frankfort, Munich, Berlin, etc. The Museum of Antwerp, however, possesses in the Seven Sacraments one of the most prominent works of this master, who was peculiarly successful in depicting scenes of dramatic interest (Descent from the Cross); too often, however, his power of animated

expression betrays a want of feeling for beauty of form, and is continually suggestive of tinted reliefs. *Hans Memling*, the pupil of Van der Weyden, bears the least possible resemblance to him. According to a legend, which in earlier times received general credence, Memling, having been wounded at the battle of Nancy, was carried to Bruges, where, in gratitude for the tender care bestowed upon him in the Hospital of St. John, he painted numerous pictures. This story may be placed in the same category as those of Dürer's malevolent housekeeper, and of the licentiousness of the later Dutch painters. Memling was born (in Guelders) about the year 1430; was, in 1472, already actively engaged as painter; in 1478 was permanently established in Bruges, a well-to-do house proprietor in the Vlaminckdamm (now Rue St. George), and died in 1495. The little we know of him personally is in some measure compensated for by the great number of his works still extant. Bruges, in particular, can boast of possessing literally a Memling museum. In the Academy is the Triptych with the St. Christopher. The so-called St. John Altar, the Adoration of the Magi, the Madonna with Martin Nieuwenhoven, the portrait of Catharine Moreel, and, finally, the Ursula casket, the most ornate and captivating illustration of legendary lore bequeathed by the art of this early period. In Memling, indeed, it may be said the school of Van Eyck exhibits its highest attainments. Pure and luminous colouring is combined with correct drawing; a keen perception of Nature with a coherent sense of the beautiful. Crowe and Cavalcaselle in their history of old Flemish Painters, speak of Memling as a lyric bard, and if his forms lack ideality, he knows how to give them the impress of a winsome beauty. His Madonnas, whose golden hair falls over the shoulders, or is gathered up in luxuriant tresses, combine dignity with a sainted loveliness. Among later masters of this school may be mentioned *Dieric Bouts*, of Louvain (1465—1475), and *Gherard David*, of Bruges (1483—1523), recently recovered from oblivion. He is a painter of the first rank, whose forte is in quiet Holy Family scenes, and in the tender sweetness of his female figures. In his constant occupation as a miniature painter he evidently originated the exceeding fineness of his manipulation, which envelopes his pictures as with a tender haze, and which, along with other properties, entitles him to a place rather foremost than inferior in his school.

We have, indeed, abundant cause to deplore the ravages of time, when we proceed to sum up the number of authenticated old Flemish pictures still in existence. Scarcely, indeed, do we possess mementoes of ten painters, such as enable us to form a really distinct and vivid conception of their character as artists; yet this old Netherlands school was busy for eighty years; nor was its activity confined to Bruges and Ghent alone, but was shared by Antwerp, Brussels, and in the North by Leyden and Haarlem. One im-

portant cause of this absence of reliable accounts, lay in the new direction taken by the Netherlands school of painting in the 16th century, which had the effect of depreciating the works of their predecessors in the general estimation, and finally of committing them to oblivion. For the Netherlands, like the rest of the North, became subject to the spirit of the Italian Renaissance. Under the Burgundian rule, literature had already been alienated from the popular sympathies, and even so it was now with pictorial art. *Lucas van Leyden*, and *Quentin Massys*, of Antwerp (1466—1531), are the last distinguished masters who were not carried away by this current. Yet, in the valuable engravings we possess of the former, are the first indications that new motives already actuated him; and Quentin Massys displays sometimes a vigour of sentiment at variance with the hitherto habitual conception. Quentin Massys is, indeed, generally regarded as the connecting link between the old school of the Van Eycks and Rubens.

Those who would give themselves up to the enjoyment of art in their tour through the Netherlands, need hardly concern themselves about the *Flemish Painters of the 16th Century*. By the historian they cannot be overlooked, because they indicate the course taken by painting in the Netherlands; but for the lover of art their individual works, owing to the incongruities apparent in them, are anything but satisfactory. These classical figures which they affect, this idealised drawing which they imitate, this parade of learning which they make, with their scraps of mythological lore, has the effect of a mask forcibly concealing all natural form. Just as we prefer the popular ballad to the Latin verse of our school days, so we prize the unadorned Flemish style more highly than unsuccessful imitations of the Italian. The 16th century was, it is true, of a different way of thinking, and hailed this inroad of the Renaissance upon their native art as a sign of progression! Antwerp especially was for a long time the capital of art in the Netherlands, whence Duke William of Bavaria, as well as the Emperor Rudolph II., the two most enlightened patrons of art among German princes, supplied their requirements; while Flemings, too, provided for England's needs. It is evident, then, that the Netherlands had no lack of renown nor yet of highly-gifted spirits, whose achievements, had a more auspicious fate attended them, would have been considerable. The earlier pictures of *Gossaert*, or *Mabuse* (painting from 1503 to 1532), please by force of their masterly modelling and intense colouring. *Bernhard von Orley* (1471—1541) turned his residence in Rome to good account in mastering the style of the Raffaelesque school, which both in composition and drawing he reproduced with considerable cleverness. If we can praise the industry only of *Michael van Coxcie* (1499—1592), and find the insipidity in conception and the exaggeration of form in the work of *Frans de Vriendt*, surnamed *Floris* (1520—1570), simply repulsive; if, again, *Karel*

van Mander is famous principally for his literary acquirements, and *H. Goltzius* for his versatility, still one branch of the art remains in which the Flemings achieved and sustained a marked success, viz. PORTRAITURE, represented in the 16th century by *Schoreel* (1495—1562), *Ant. Moor* (1525—1581), the elder *Pourbus* (1540—1584), and *Geldorp*. The earliest approaches to that genre and landscape painting which later attained to such majestic proportions must not be allowed to escape observation. Their germs are, in fact, already to be detected in the works of Van Eyck. The principle of a careful study of Nature, and delight in every phase of life, early asserted itself, giving to every object, however insignificant, however obscure, an artistic charm. The painting of still life, the pourtraying of those humorous incidents, never wanting in domestic life, which served to illustrate everyday life among the people, came early into vogue, though at first disagreeably qualified by the intermixture of the grotesque (in the shape of Devils' dances). Old *Breughel* and *Vinckeboom* had already painted rustic subjects, *Patenir* of Dinant landscape, with richness of effect, and *Paul Bril* and *Roelant Savery* animal pictures.

But all this sinks into insignificance beside the extraordinary capacity displayed by the Flemish artists of the 17th century. The eighty years' revolt of the Dutch against Spanish oppression was at an end. Though bleeding from a thousand wounds, the youthful Republic had triumphantly maintained itself, and conquered for itself virtual recognition. Two worlds separate and distinct from one another were here compressed into their narrow confines. In the still Spanish Netherlands, forming the Southern division, the old régime in politics as in faith remained intact; in the States General of Holland, not only a new form of government is established, but new political and economical views, and a new form of faith, are in the ascendant. Both these worlds find in contemporary art a clearly-defined expression The art of Peter Paul Rubens serves to glorify the ancient régime and the ancient faith, and was by this means in effect assimilated to the art of Italy, and beguiled by the mythological ideal. Dutch art, on the other hand, grew out of the new life and the new faith, and thus reflects the provincialism and civic pretensions which now became the characteristic features of the body politic. Here scholars of Haarlem, the Hague, Leyden, Delft, and Amsterdam, are collected without distinction. In place of historical pictures are portrait groups of the civic functionaries and rulers; the veil of mystery is withdrawn from the representation of sacred subjects, and, in its place, a bare matter-of-fact and modernised treatment is introduced, in conformity with the Protestant views of the 16th and 17th centuries, which regarded the Bible in a very different light from the old Church. An historical notice of the condition of national culture would not in itself serve to throw much light on the relations of Flemish and Dutch painting of the 17th century,

hut is, notwithstanding, not altogether superfluous. Such a study would he the means of putting in its true light, the contrast, so often overlooked, hetween Ruhens and the Dutchmen. Irrespective of much superficial resemhlance (*e. g.* a similar tone of colour), the two styles have entirely different sources and aims; and while in the school of Ruhens the old notions, old practices, disappeared, that art hegan to reveal itself in Holland which to this day is received with unqualified approhation. In the study of Ruhens, the mind must frequently he guided by reference to history; the Dutch, on the other hand, we hail as hone of our hone, and flesh of our flesh.

Rubens.

For centuries Cologne and Antwerp have contended for the honour of having given hirth to the greatest of Belgian painters. Latterly however, their claims have heen surrendered in favour of the little town of Siegen, formerly in Nassau. Our artist's father, the Antwerp justice *Johannes Rubens*, being suspected of a leaning towards the Reformation, sought refuge in flight from the Spanish Inquisition, and joined the party of William of Orange. Arrived at the Rhine, where the emigrants assembled, he formed an intimacy with Anna of Saxony, the crazy, sensuous wife of William, of such a nature as furnished the Prince with sufficient grounds for a divorce. The guilty lover was consigned in 1571 to the fortress Dillenhurg. His wife, *Marie Pypeling*, who had followed him into exile, was induced by the severity of his punishment to forgive the offender the disgrace he had hrought upon her, and to join him at Siegen, the place assigned to him in 1573 as his abode. Here accordingly, on 29th June, 1577, on SS. Peter and Paul's day, **Peter Paul Rubens** was horn. In the following year, John Ruhens received permission to remove to Cologne. It is conceivable that his lot should have damped his ardour for service with the Princes of Orange, and encouraged a desire to be reconciled to the Spanish government. John Ruhens, however, died pending the negotiations which ensued, hut his wife finally made her peace with the Spanish ecclesiastical authorities, returned in 1588 to Antwerp, and as a pledge for the genuineness of her conversion placed her son in a Jesuit school. In the character of the man, however, there was nothing jesuitical; hut in the sensuous splendour of his religious pictures, in the accessories of his classical representations, which however brilliant are often superficial, it is easy to discern the effects of his training in the then flourishing schools of the all powerful Jesuits.

He received instruction in painting from *Adrian van Noort*, a thorough master of his art as we are assured, though no authenticated works of his are preserved, and from *Otto van Veen*, commonly called *Otto Venius*, court-painter to the Dukes of Parma, and an artist more distinguished for erudition than force of imagination. In

the year 1600, Rubens undertook, according to the then prevailing custom with artists, who looked upon Italy as the high school of art, a journey to the South. The following year we find him in the service of Duke Vincenzo Gonzaga, in his time the most pleasure-loving, most enthusiastic connoisseur of all princes. Rubens was sent in 1603 to Spain, as bearer of costly gifts, in the shape more particularly of numerous pictures, to the court of King Philip III. On his return he took up his abode successively in Mantua, Rome, and Genoa, until the year 1608, when he hastily returned home.

Now what did Rubens bear away as the fruits of his eight years' residence in Italy? It is not much to say, in reply to this question, that in certain of his works traces of Italian influence are discernible. In his celebrated Descent from the Cross, we see a reflection of Daniele da Volterra's picture, in the Baptism of Jesus, (lost) of which the original drawing is preserved, he produces single figures from Michael Angelo's battle-cartoon; the Communion of St. Francis recalls a composition of Annibale Caracci; while a work of Titian's served as model for the battle of the Amazons. It is of greater importance that Rubens was fortified by his Italian experiences in his resolution to rely mainly on ideas engendered by the study of mythological-historical subjects for his inspiration, and to devote the best resources of his art to their illustration. By this means he establishes a bond of union between the art of Italy and that of the North, without in any wise sacrificing his individuality. Rather does a comparison with contemporary Italian painters show how far he could surpass them by force of his spontaneous sympathies and the abounding force of his character. Rubens, married in 1609 to Isabella Brandt, and again, after her death, to Helena Fourment in 1630, had settled in Antwerp, where he led an uncommonly active life. As he himself assures us, while in the service of the Regent Albrecht and his consort Isabella, he had one foot always in the stirrup, making repeated trips to London, Paris, and Madrid, and devoting, with the best grace he could muster, as much of his time to politics as art. Certainly the varied occupations of his life are not to be discovered in the astounding number of his works. Near a thousand pictures, many of them of colossal dimensions, bear his name. This amazing fertility may be explained by the circumstance that the numerous pupils who frequented his workshop were employed upon his pictures, and that he himself possessed wonderful rapidity of execution. It is not an easy matter to identify Rubens in all cases, partly because so many works have been attributed to him with which he had very little to do, partly, also, because his rendering of form frequently took directions repugnant to our modern notions. Perhaps in his manner of treating the female form only he can be charged with flagrant want of taste. The capacity of depicting the unsullied purity of maiden beauty is one of the attributes in an artist we most prize, while, on the other hand,

we naturally recoil from the spectacle of naked females disfigured by the labours of maternity. Nevertheless, we must not forget that in these coarse unwieldy shapes, in the ponderous limbs and violent action of these female forms so constantly recurring in Rubens' pictures, we behold the direct manifestation of such impassioned energies and irrepressible vitality as the master seeks to embody. Rubens' earlier pictures have this marked superiority over his later works, that with all their depth and warmth of colouring, they preserve a certain unity, and exhibit a broad but careful finish. The Doubting Thomas in the Museum at Antwerp, with the two accompanying portraits of Burgomaster Rockoex and his wife, illustrate this characteristic. The celebrated Descent from the Cross in the Cathedral and the Crucifixion in the Museum show the same quality. Owing to the wide-spread renown of the artist, his works did not all remain at home, but found their way, even in his lifetime, far and wide. England, Madrid, Paris, Munich, Vienna, and St. Petersburgh contain, in their respective galleries, many of Rubens' choicest works. The Antwerp Museum, too, preserves a whole series of valuable pictures by the master, thus affording an opportunity, of studying him on the spot where he achieved greatness.

Rubens occupied this field along with several other painters. No wonder, then, that similar characteristics are observable in his works and those of others, and that they so closely resemble one another as occasionally to be confounded. *Abraham Jansens* (1587—1632) comes very near to Rubens in freedom of brush and in the impassioned action of his figures. Indeed there were few of Rubens' contemporaries who escaped his influence, pervading as it did the whole field of art, inspiring in an especial manner the engraver. The most notable of Antwerp artists who were contemporaries of Rubens are *Gerard Zegers* (1591—1651), *Theodore Rombouts* (1597—1637), *Gaspard de Craeyer* (1582—1651), who evinced in his quiet compositions a charming vein of thought, and *Lucas van Uden* (1672—1673), who painted in many instances the landscape in the background of Rubens' pictures, as well as *Frans Snyders*, who placed his extraordinary talent for animal painting at the disposal of the great chief.

Of Rubens' most distinguished disciple, ANTHONY VAN DYCK (born at Antwerp 1599, died in London 1641), owing to the shortness of his sojourn in his native city, few important works are retained. After being initiated in painting first by *Henry van Balen*, later by Rubens, he visited Italy in his 24th year, where Genoa especially fascinated him, as it had done his master before him. From 1626 to 1632 he lived at Antwerp, after that in London, in the service of Charles I. It was not only the fashion then prevailing in aristocratic circles which engaged Van Dyck in portraiture. Portraiture made the strongest appeal to his proclivities as an artist. He does not shine in the invention of

gorgeous or stirring scenes; but in the refined and animated portrayal of distinguished personages in particular, there are few who are his peers. His portraits are not only instinct with life: they fascinate by their dignity of conception and grace of delineation, which, without sacrifice of truthfulness, impart a certain stateliness as well as beauty to the individual represented. In what a rare degree Van Dyck possessed this faculty is best seen in his admirable etchings which are still preserved, and in which he presents us with an invaluable gallery of portraits illustrative of the 17th century.

Of the remaining pupils of Rubens, few acquired distinction; but, owing to the copiousness of their works, they are by no means unimportant. They occupy in the department of religious art the entire century. From *Diepenbeeck*, *Erasmus Quellinus*, and *Cornelis Schut*, JACOB JORDAENS may be distinguished by a marked individuality. No study in Italy had estranged his thoughts from his native art. His notorious opinions made him unwilling to contribute to the exaltation of the Church's ideal, so he applied himself to depicting scenes from domestic life and the unrestrained mirth of popular festivities, and thus prepared the way for the formation of that school of genre painting, in which the art of the Netherlands subsequently acquired its chief renown. His often-repeated pictures of the crazy house concert ('as the old ones sung, so will the youngsters twitter'), for example, are well known. Jordaens' humour is unsophisticated; his figures are as devoid of grace as they well can be; but so surpassing is the quality of colour in his pictures that one must condone the vein of almost coarse vulgarity which runs through very many of them. Pictures by him at the Bosch, near the Hague, which celebrate the deeds of Prince Frederick William of Orange, show what he could accomplish as an historical painter, and belong to the very best contributions of the entire school.

Even upon DAVID TENIERS (1610—1694), the greatest genre painter to whom the southern Netherlands had given birth, Rubens exercised an enduring influence. The fairs and rustic scenes which he delighted in depicting, fascinate not only by the spirit of conviviality which animates them, but bear witness to a searching observation of nature; and the subtlety of colouring serves of itself to invest the scenes depicted with a true poetic charm. In gradation of tone, in wondrous harmony of colour, in artistic combination, he retains an undisputed supremacy. It is not less wonderful how he can by the most delicate modifications so manipulate a dominant tone of colour as to make it effective, and how he can at his pleasure either assert or dispense with the most marked contrasts. The pictures of his fortieth year, where the peculiar silvery tone first appears, are those which afford the best insight into this painter's method and style. His works are unfortunately widely scattered, and are rarely to be met with in his native country. The same may be said of the majority of genre painters of the southern Nether-

lands. The neighbourhood of France lured away, if not the painters themselves, certainly many of their works; nor were either wealth or love of art at this time sufficiently diffused in Belgium to allow of the creations of native art being retained in the land. In this respect painting was more advantageously circumstanced in Holland. There it was unmistakably associated with the people, and to this day indeed is identified with their habits and predilections. The greater number as well as the best of its productions are still retained in Holland, coveted though they be by the lovers of art from every quarter, who at last have learned to estimate them at their true value.

Rembrandt and his Associates.

The grandeur of the 17th century school of Dutch painters has partially obscured the excellencies of their predecessors, and thrown into the shade what was of sterling value in the Dutch school before Rembrandt's time. It is only in recent times that research has succeeded in bringing to light the earlier history of Dutch painting, and has surrounded Rembrandt, who hitherto had dazzled as the flash of a meteor in the horizon, with precursors and associates. Art flourished in the Dutch towns as early as the 15th century, but it would be more than difficult to separate it from the contemporaneous art of Flanders; indeed, owing to the similarity of the two peoples, no very essential difference could have existed. When, accordingly, at the beginning of the 16th century, painting in the North became Italianised, the Dutch painters succumbed to the prevailing influence. It must be noted, however, that the particular manner which most nearly responded to the national taste was generally preferred, and most successfully imitated; that of Caravaggio, for example, distinctly coarse as it is in its broad realism. After *Karel van Mander*, *Heemskerk*, and *Bloemart*, exponents of a more imaginative treatment, came *Honthorst (Gherardo delle Notti)* and his associates, whose art was entirely based upon this realism. These painters fearlessly grapple with nature; they concern themselves little about grace and beauty; they do not despise what is vulgar and repulsive, if only it supplies life and energy. Lamp-light, abounding as it does in glaring contrast, served admirably to enforce startling effects and an impassioned exuberance of expression often bordering upon distortion, and was freely resorted to with evident relish. Along with Caravaggio, another artist had considerable influence upon the Dutchmen, viz. *Adam Elzheimer* (1574—1620), of Frankfort, who, however, lived and died in Rome. He painted as if nature were only to be seen through a camera obscura; but his pictures are harmonised by the utmost minuteness and indescribable delicacy of finish, and receive their compensating breadth from a masterly management of colour. *Lastman*, *Poelenburg*, *Goudt*, etc., learned from him.

In the desperate struggle during the 16th century with the two-fold yoke of Spain, artistic enterprise in the Netherlands was necessarily crippled. It is principally owing to this circumstance that so many Dutch painters found their way to Italy, and there completed the training which their native land, sorely distracted as it was, could not afford them. But just as the Netherlands finally came forth from their eighty years' struggle as glorious victors, and in corresponding measure secured for themselves wealth and political power, while their antagonist, Spain, once mistress of the world, but now hopelessly impoverished, subsided into political insignificance, Dutch Art received at the conclusion of the war its noblest impulse. It was now that the painters of the Netherlands were enabled correctly to discern what, amidst all the surrounding wealth of material, was best suited to their needs, and what form most strongly appealed to them; they created, in a word, a national art. The war had made a nation of heroes. Stern necessity had steeled their courage and quickened their sense. Brave men, experienced in war as well as state affairs, pious of heart, yet joyous withal, met the eye at every turn. To pourtray these, not only as single and impressive personalities, strong and self-reliant, but assembled in groups, in the council-chamber, or sallying forth to the tilting ground, or engaged in festive celebrations, was the artist's favorite task.

Pictures of a peaceful, happy life, the charms of existence amidst privacy and comfort, were doubly attractive in a time so heavily charged with fateful events. The pleasurable abandonment too, which, taking no thought for the morrow, is content to enjoy the passing hour, captivated the imagination and furnished material for numerous paintings. But the victorious Netherlanders not only created for themselves a new field of pictorial matter, in which national sentiment should find expression; the appropriate form of expression was also provided. Though nearly all the Dutch painters are great colourists, some indispensable attributes of the artistic faculty are wholly wanting in them. The single figures lack ideal grace, the groups do not conform to the rules of perspective. On the other hand, they know how to impart such an artistic charm by means of colour alone, as effectually compensates for these defects. The use of the word 'compensate', however, may mislead. It must not be inferred that any particular means of expression can singly avail in painting. The Italians are guided by established laws in the disposal of individual figures, as well as in composition, and rightly so; for these laws were the product of their particular culture and habits of mind. With equal right, however, the Dutch painters framed for themselves rules for the guidance of their art in harmony with national views and sentiments. It must not be supposed that these Dutchmen, after they had carefully completed the drawing of a pictnre, were content to overlay their pictures with

colour for the sake of mere beauty of effect. They thought, they felt in colour, and composed in colour. The delicate gradation of colour, the disposal of light and shade in the mass, and chiaroscuro, are their natural means of expression. It is a matter of common observation that colour beautifies many an object which without it would be utterly insignificant, and to such objects the Dutch artists knew how to impart an ideal charm by the modulation of colour-tone. Household furniture, for example, was highly valued by the Dutchmen. In its carefully ordered splendour and subdued brightness were reflected the delights of peaceful domestic life. Applied to art-purposes, it transcended meaner objects only in so far as it was richer in colours than they: and thus it was with scenes from every-day life, which were in like manner idealised by this mysterious witchery of colouring. It is impossible to convey in mere words any adequate idea of the effect of colour thus wielded. The eye alone can comprehend it, and has its opportunity in the study of the various galleries of Holland.

The '*Regent*' and '*Doelen*' pictures are among the most conspicuous creations of the Dutch school of painters. It was the custom for the presidents (Regents) of the various corporations, public and charitable institutions, to place in the guild-halls and shooting galleries (Doelen) portraits in groups of members of the various guilds, especially of the shooting societies. The earliest picture of this kind is the Commemoration Banquet of Bowmen (1533), painted by *Cornelis Anthonissen*, in Amsterdam; but it was later than this that the 'Regent-pieces' acquired their complete artistic significance. In the hospital of Delft is a 'Regent-piece' by that prolific portrait-painter *Michael van Miereveldt* (born in Delft, 1568; died 1651), who has been erroneously described as painter to William of Orange (assassinated 1584). It is a so-called anatomical lecture, in the painting of which Miereveldt's son, Peter, took part. *Jacob Gerritz Cuyp*, founder of the painters' guild in Dort (born 1575), a pupil of Miereveldt, and *Paul Moreelze*, do not appear to have attempted the execution of the 'Regent' pictures proper; the greater is the number therefore to be ascribed to *Thomas (Theodore) de Keyser* and *Jan van Ravestein*. Thomas de Keyser was born probably in 1595. He was the son of an architect of Amsterdam, Hendrik de Keyser, and began to paint in 1616. His master-pieces are preserved in the new Stadhuis (town-hall) in Amsterdam, and the gallery of the Hague. In the town-hall of the Hague, too, his contemporary, Jan van Ravestein can best be studied. But the treatment of the 'Regent' pictures and portrait groups generally was brought to its highest perfection first by *Frans Hals*, of Haarlem, but more especially by that greatest of all the painters of the north, Rembrandt.

Slandered and grossly abused as Rembrandt has been by dilettanti scribes of the 18th century, the enthusiastic eulogium bestowed upon him by the youthful Goethe, must be noticed as an ex-

ceptional tribute. It is only in quite recent times that the researches of Dutch *savants*, particularly of Scheltema and Vosmaer, undertaken in a spirit of affectionate devotion, have vindicated the truth concerning him. **Rembrandt Harmensz van Rijn,** the son of a miller of Leyden, was born probably in 1607. That he first saw light in his father's mill is a story for which there is as little foundation as that he first studied art amongst his father's flour sacks. *Jacob Swanenburg*, who had studied in Italy, and was married to a Neapolitan, and *Peter Lastman*, were his first instructors. His earliest recognised work bears the date 1627; he removed to Amsterdam in 1630. Amsterdam had gradually outstripped the other towns of the Republic, and had become virtually its capital, ascendant not only in the domain of politics, but prescribing also the direction to be given to the study of art. A new and stately architecture, which subsequently exercised extraordinary influence in Germany, testifies to the splendour of the town at that period. *Vondel*, *Huygens*, and *Coster* represent the muse of Poetry, while numerous engravers and painters, of whom several connected themselves later with Rembrandt, such as *S. Koninck*, *Lievens*, and *van Vliet*, found employment in Amsterdam.

Rembrandt very soon made himself famous as an artist; fortune smiled upon him, too, in his love affairs. From the year 1633 the face of a good-tempered, handsome woman appears from time to time in his pictures. This is *Saskia van Ulenburgh*, the daughter of a Friesland lawyer, whom he brought home as his bride in 1634. The numerous portraits of Saskia, painted by the great artist with evident gusto, have familiarised us with her countenance; the best are those in the galleries of Dresden and Cassel. That in the Antwerp Museum is either a copy, or was painted from memory. After Saskia's death (1642), Rembrandt married a second and perhaps also a third time; but from that period private affairs took a turn for the worse with him. The great financial collapse, which since 1653 had continued in Amsterdam, bringing wide-spread and ruinous disaster upon the community, did not suffer our Rembrandt to escape. He was declared bankrupt in 1656, and an inventory of his effects was taken by the Commissioners of the 'desolate-boedelkamer', who brought them to the hammer in the following year. This inventory is still preserved, and is an all-sufficient reply to those who maintained that Rembrandt was destitute of refined tastes. The walls of his spacious apartments were covered not only with works from his own and his pupils' hands, but such Italian masters as Palma. Giorgione, etc., were likewise represented. Moreover, in addition to antique busts and a collection of miscellaneous curiosities, he possessed a choice collection of engravings, which bear unanswerable testimony to the refinement of his taste. In addition to all this, the confidential intercourse which he maintained with Huygens and Jan Six sufficiently belies the opinion once current as to Rem-

brandt's low-lived habits. The close of his life found him poor and living in complete retirement; still busy notwithstanding, and still capable of laughter, as a portrait of himself from his own hand (painted about 1688), and now in a private collection in Paris, gives evidence. He died about 8th October, 1669, leaving two children behind him.

In the works of Rembrandt three distinct methods of treatment are to be noted as succeeding each other. At the outset of his career, his pictures receive the full light of day, and at the same time a carefully blended manipulation. Subsequently he delighted in a concentrated light, a prevalent golden tone, and in a more vigorous handling of the brush. About 1654 his pictures receive a still warmer and more subdued tone, and are brown even to dimness, but retain, nevertheless, an unfaltering breadth in execution. These several methods of Rembrandt are admirably illustrated in his master-pieces exhibited in the various galleries of Holland. The 'Regent' picture in the Hague Collection, known as 'The Anatomical Lecture', which contains portraits of Professor Nicholas Tulp, and the members of the Surgeons' guild, belongs to the year 1632. This picture is an excellent example of the master's art, which has enabled him to animate a momentary action of this portrait group with dramatic life, by force of a concentrated expression and accentuation of tone. Ten years later, Rembrandt's greatest work, the 'Night Watch,' was placed in the Museum of Amsterdam. It bears the date 1642, and shows with what skill this master of chiaroscuro could, by its means, convert a prosaic occurrence, such as that of this band of citizen musketeers sallying forth from their guild-house, into a scene abounding in poetical expression, and exciting the liveliest emotions in the beholder. In the so-called 'Staalmeesters' picture, portraits of the syndics of the Clothmakers' guild in Amsterdam (belonging to the year 1661), the entire tone seems to be permeated by a golden-brown medium. Art has never again created a greater wealth of stirring imagery or poetry of colour so entrancing as these three pictures reveal to us. Unconsciously our thoughts recur to Shakespeare's familiar creations, and we recognise in these two mighty art-champions of the north kindred natures and a corresponding bent of fancy.

It must not, however, be assumed that Rembrandt confined himself to the representation of 'Regent' pieces, portrait groups (as the 'Jewish bride' in the Van der Hoop Museum in Amsterdam), and single portraits (*e. g.* Jan Six and Anna Six, in the collection of J. P. Six in Amsterdam). We possess many scriptural pictures by him, scenes from the New as well as Old Testament, for the most part scattered in other countries. The Hague, however, possesses examples of this class of pictures in 'Susanna at the bath', and 'Simeon in the Temple' (bearing the date 1631). Here too Rembrandt preserves a mode of treatment peculiarly his own. In re-

presentations of our Saviour's passion the tragic event is pourtrayed in a harsh matter-of-fact spirit, and might serve to illustrate the well-known hymn, 'O Head once full of bruises'. A serener, happier expression of solemnity prevails in the Parables, which enables us to realise in a remarkable manner their significance, often sufficiently obscure. Scenes from the youthful life of Christ have an idyllic charm of their own, and in all Rembrandt's religious compositions the endeavour is apparent to bring them within the range of human apprehension—a fact important for a right understanding of the Protestantism of the 17th century. Rembrandt touched also the regions of Mythology; but, as will be readily understood, with more doubtful success. On the other hand his landscapes, devoid of incident though they be, wide, unbroken, plain, exhibit the master's feeling for colour and poetical expression in the most favourable light. It need hardly be mentioned that in order to become intimately, and as it were personally acquainted with Rembrandt, the collection of his etchings, over 300 in number, must be carefully studied. Among the best-known, the rarest and most beautiful, are 'Rembrandt's portrait with the Sword', 'Lazarus Rising from the Dead', the 'Hundred Florin Plate' ('Healing of the Sick'; the former name, by which it was popularly known in the 18th century, now no longer applies, inasmuch as in 1867 the sum of £ 1000 was paid for a single impression), 'Annunciation', 'Ecce Homo', 'The good Samaritan', 'The great Descent from the Cross', the portraits of Tolling, Bonus, Six, the landscapes with the mill, and the three trees.

A goodly array of pupils and imitators are gathered around Rembrandt. His influence was not confined to Amsterdam alone, but extended to the neighbouring schools, that of Haarlem, for example. Amongst his more immediate followers may be mentioned *Gerbrandt van den Eeckhout* (1621—1674), whose works frequently bear Rembrandt's name (the Museum of Amsterdam possesses one of the best of his pictures — The Adulteress), and *Ferdinand Bol* of Dordrecht (1609—1681), who deserted his native style after the death of his master. The 'Regent' picture in the Lepers' hospital, at Amsterdam belongs to his best time (a physician exhibits to the directors of the establishment a boy stricken with leprosy). In the Huyssittenhuis there is likewise a Regent picture.

Govert Flinck, of Cleves (1615—1660), may be said almost to have rivalled Rembrandt at the outset of his career. Besides his two best 'Regent' pieces (that in the new Town-hall dated 1642, that in the Museum 1648), there is in the Museum of Amsterdam a scriptural picture by him. It represents Isaac in the act of blessing Jacob, a favourite subject with the school of Rembrandt. Amongst the number of Rembrandt's satellites are also *Jan Lijvens* and *Jan Victoor* or *Victors*, a name by which several artists are known; *Ph. Koninck*, the landscape painter; *Salomon Koninck*, whose scriptural pictures

and portraits bear so strong a superficial resemblance to those of Rembrandt that they are often mistaken for his; *Jacob Backer*, intimately associated in his youth with Govaert Flinck, and his companion in Rembrandt's workshop; *Nicholas Maes*, of Dordrecht, whose best works belong to the time of his youth (1650—1660), as, having in after-life settled in Antwerp, he seriously deteriorated under the influences of the school of Rubens; and lastly *Karel Fabritius*, who came to a premature end by a powder explosion in Delft (1654). Fabritius forms a link between Rembrandt and *Jan van der Meer*, of *Delft*, one of the most interesting of Dutch painters, though until recently little known. He was a pupil of Fabritius, and died in 1696, and in the same year his effects were sold at Amsterdam. Young women engaged in all kinds of household work, or in the more congenial occupation of love-making, interiors, street scenes, and landscapes, are his favourite subjects, all wondrously pure in colour, abounding in delightful effects of perspective, full of life, at once truthful and charming, entitling them to rank amongst the gems of Dutch art. Scarcely inferior to him is *Peter de Hoogh*, celebrated for his fascinating effects of light, whereby he is frequently confounded with Van der Meer of Delft (who again must not be confounded with *Jan van der Meer of Haarlem*, a distinguished landscape painter). And last, but not least, of this artist array who, whether as pupils or followers, are associated with Rembrandt, comes *Gerard Dow* (born at Leyden 1613; died 1675), the great master of minuteness of finish, whose 'Night Schools', 'Maidens by candle light', and 'Hermits' are in so much favour with the public, commanding prices commensurate with the admiration bestowed upon them, though it must be said of his works that skilful and delicate manipulation takes the place of poetical expression, and that the range of his fancy is contracted in measure corresponding with his painstaking elaboration of finish. This latter quality, however, must receive its due meed of praise. On the other hand, *Dow* is connected with a number of painters of declining excellence, such as *Frans van Mieris*, of Leyden (1635—1681), *Pieter van Slingeland*, of Leyden (1640—1691), *Godfrey Schalcken*, (born at Dordrecht, 1643; died at the Hague, 1706), *Gaesbeeck*, and many others.

It will be seen, then, that Rembrandt's influence was as weighty and comprehensive as the products of his easel were great in number and surpassing in quality. Painters of the most widely differing motives acknowledge him as their master and example, and he has led the way, not only in historical and portrait painting, but in landscape too, and in the so-called genre painting. In this respect BARTHOLOMEW VAN DER HELST, to whom many would assign a place amongst the foremost realists next to Rembrandt, cannot compare with him. Van der Helst was born at Haarlem in 1613, and ended his days there in 1670, in the enjoyment of great wealth

and general esteem. Nothing is known of his teachers, nothing of his relations with Rembrandt, whose path he appears to be continually crossing without compromising his independence. He was the favourite portrait painter of the wealthy burghers of Amsterdam, and confined himself to the painting of 'Regent' pieces and portraits. His most celebrated work, The Arquebusiers' Banquet (1648), is in the Museum of Amsterdam (in addition to this are the Arquebusiers' Guild in the Stadhuis, 1639, and the 'Doelenstukk', 1657, in the Museum), where it confronts Rembrandt's 'Night Watch', thus bringing to view the points of difference between the two masters. Van der Helst presents to us Nature as she is, unrelieved, a bare reality. If Nature herself could paint she would have given us a picture such as Van der Helst's. It is otherwise with Rembrandt. Upon all his works he sets the seal of his individuality. As the reality presents itself to his eye, so he reproduces it with just that degree of truthfulness which his intention prescribes. Van der Helst's are mere imitations, illusive in their fidelity, but leaving no enduring impression.

Frans Hals, of Haarlem, so far at least as the effects of his training in the great Master's school are concerned, are more akin to him than Van der Helst. Though of Haarlem parentage, he was born at Antwerp (about 1585). When he returned to Haarlem is not known. He married in 1610, unhappily as the event proved, for in 1616 he was brought before the Burgomaster for ill-treating his wife, and had to promise to abstain for the future from the 'dronkenschappe'. Of the joys of conviviality which he could so well depict he freely partook, and thus got into difficulties which his prolific pencil failed to avert. His goods and chattels were sold by auction in 1652 to pay his debts, and he became in his old age a pensioner of the State. His death took place in 1666, at the age of 82, his labours having extended over half-a-century. The earliest of his paintings known to us bears the date 1616, the Banquet of Officers of the George's Guild of Musketeers, in the Museum of Haarlem, where the most considerable of this master's 'Regent-pieces' are collected. Amongst these the Assembly of Officers of the Andreas Guild (1633), and Assembly of Officers of the George's Guild (1639), are the best. Rembrandt's influence is still apparent in pictures of the succeeding decade, without however impairing the individuality of the artist. The utmost vivacity of conception, purity of colour, and breadth of execution, which in his latest works betrays a handling of the brush so uncompromising that drawing is almost lost in a maze of colour-tone, are distinguishing characteristics of Frans Hals, who, besides the 'Regent-pieces' referred to, was the author of numerous portraits; and he has immortalised such popular figures as the 'Rommelpott-players', 'The tipsy old wife, Hille Bobbe', 'The jolly shoemaker, Jan Barentz', ready either for a drinking bout or for service in the fleet with Admiral van Tromp.

His best known pupils are *Adrian Brouwer* (b. Haarlem, 1608; d. Antwerp, 1641?), and *Adrian van Ostade* (b. Haarlem, 1610; died there, 1685). As we do not possess more correct biographical data concerning the former of these, we must accept as true the stories told of him and his fellows by authors of the 18th century. He is his master's most formidable rival in the naïve conception of national character, as well as in mere technical skill; and had he lived long enough to mature his natural powers, he must have borne away the palm now conceded to Adrian Ostade. In the earlier efforts of Adrian Ostade, we are reminded of Brouwer; it was after the year 1640, or thereabouts, when the influence of Rembrandt was in the ascendant with him, that he first displayed those technical qualities and artistic predilections which have made him a favourite with the most fastidious connoisseurs. Grace and beauty are attributes which the forms crowded into his cottage interiors or animating his courtyard scenes certainly do not possess; but they always abound in lusty life, characteristic and appropriate, whether playing cards, intent upon the enjoyment of pipe and glass, or dancing accompanied by the ever-present fiddler; and with such marvellous effect is colour accentuated, so complete is his mastery of chiaroscuro, that nearly every picture may be said to provide a new 'feast for the eye'. Scenes in the partly-closed rustic courtyards possess an artistic charm superior even to that of his interiors, and it must certainly have been more difficult to render them expressive and harmonious in colour. With Ostade are connected his brother *Isaac*, *Cornelis Bega*, and *Cornelis Dusart*.

And thus we are brought to the almost innumerable throng of **Genre Painters,** who have imparted to Dutch art its peculiarly distinctive attributes, and have secured its greatest triumphs. It would be difficult to distinguish amongst the genre painters of Holland various degrees of excellence, inasmuch as each in his respective, and, as a rule, contracted sphere, has asserted an indisputable supremacy. It is unfortunate that the greater number of their works have been transferred to foreign galleries, and are rarely to be met with in Dutch collections, so that Holland is no longer exclusively the place where the genre and landscape-painters of the Netherlands can be studied. It must suffice, therefore, to mention the most conspicuous names.

The genre painters are divided into several groups, according to the subjects which they make peculiarly their own; pictures, for example, belong to the higher or lower genre as they set before us the more refined or coarser aspects of social life, the world of fashion, or the vulgar herd. These, however, are merely adventitious distinctions, and do not by any means sufficiently account for this latest development of Dutch art, resolving itself as it did into a number of local schools. *Dirck Hals* (probably a younger brother of Frans Hals), *Anton Palamedes*, *J. A. van Duck*, and others, abound

in pictures of soldiers and cavaliers contending with Venus and Bacchus, or engaged in the sterner encounter of pitched battle and skirmish; in illustrations, too, of the fierce licence engendered by the wars of the 17th century; figures roaming hither and thither without restraint, lusty and light-hearted. In striking contrast to such scenes as these are the pictures of a peaceful and refined domestic life, occasionally disconcerted by the vicissitudes of love, which formed the favourite theme of *Gerard Terburg*, a man who had travelled much and who was Burgomaster of Deventer when he died in 1681. He, together with his successors, *Gabriel Metsu*, of Leyden (1630—1667), *Caspar Netscher* (born at Heidelberg, 1639; died at the Hague, 1684), etc., are generally known as 'stuff' painters, owing to the attention they bestow upon drapery stuffs, especially silks and satins. It must be borne in mind, however, that in the absence of these external properties, thus carefully supplied, the refinements of life could not be invested with appropriate pictorial splendour. But that these painters were not the mere imitators of stuff and texture, that they were capable of emotion, and could give utterance to the sentiments of romance, will be sufficiently evident to those who attentively study the 'Paternal Warning' in the Museum at Amsterdam. As a portrait painter, too, Terburg has made a great reputation. (His Peace Congress of Münster, his most celebrated piece, was lately sold with the Demidoff collection for 182,000 francs).

Jan Steen, the so-called jolly landlord of Leyden (1626—1679), was also a painter of social subjects, but in a line and in a manner quite his own. That he was a low-lived tippler is simply one of those wholly gratuitous slanders with which it was once the fashion to besmirch the painters of Holland. A jovial life was probably not repugnant to his tastes; and what is more to our purpose is the fact that a spontaneous joyousness pervades his works, and a sparkling sense of humour too; while as a colorist he must be looked upon as the foremost of the entire school. His pictures might be entitled comedies of life, in which man's follies are chastised with satire, and his weaknesses held up to ridicule, but without the glaring exaggeration and obtrusive moralising which make Hogarth's pictures (with whom Jan Steen has much in common) so unpleasant to look upon. Family feasts and merry-makings, the wedding of ill-assorted couples, quacks and their quackeries, lovelorn maidens ('hier baat geen medicijn, want het is minne pijn'), tavern brawls and suchlike scenes are his favourite subjects. Jan Steen has, and with justice, been likened to Molière. The greater number and the best of his works are in England. He is very partially represented in the museums of Amsterdam and the Hague. The Duc d'Aremberg possesses in his Brussels collection one of the very rare scriptural pieces by this master, the 'Marriage at Cana.'

Jan Steen is a solitary personage. He stands alone, and has no followers. So much the more numerous, and at the same time in-

timately associated, are the painters whose genius found employment in the domain of landscape, which they rendered with true artistic appreciation, and enriched as well as animated by the addition of living forms. Very frequently these 'landscapes with figures' are the result of friendly co-operation. Thus *Adrian van de Velde* (1639—1672), one of the most estimable as well as gifted of Dutch painters, supplied the figures for the landscapes of his master *Wijnants* (1600—1670), for *Moucheron*, and even for Hobbema and Ruysdael. *Philip Wouwerman* (1620—1668) has perhaps the greatest reputation for these figure pictures, of which some 800 may still be reckoned. Cavalry combats, hunting scenes, in which horses always play a conspicuous part, he has repeated with endless variations, without however passing the bounds of mediocrity. To enumerate the names of all who occupied this particular field is simply impracticable, for it is precisely in this field that Dutch art was most prolific. We shall content ourselves with the mention (as akin to the foregoing) of *Paul Potter* (b. 1625; d. Amsterdam, 1654), chief of animal painters, to whose pictures landscape lends idyllic charms, and whom we must accept as a classical example of the entire fraternity. A consummate draughtsman, he was at least as eminent as a colorist, especially in his smaller pictures. As landscape painters, *Jan Wijnants*, *Aldert Everdingen* (Alkmaar, 1621—1675), *Jan van Goyen*, *Albert Cuyp* of Dordrecht (1606—1672), *Jacob Ruysdael* (born 1625, at Haarlem; d. 1681), 'excelling all other masters in a feeling for the poetry of northern landscape combined with the power of graphic embodiment'; and *Meindert Hobbema*, whose merits have only recently come to be appreciated. Hobbema was born at Amsterdam, 1638, and died in 1709. His works exhibit a moderate talent only for composition: the same motive constantly recurs in his pictures (the figures are for the most part by another hand); but in delicacy and thoroughness of elaboration, more particularly in his treatment of atmosphere and light, his pictures must be highly prized as works of genius of the highest order.

It is well known how marine painting (*Willem van de Velde, the Younger*, 1633—1707), and architectural painting (*Jan van der Heyden* 1637—1712, and *Emanuel de Witte*, of Amsterdam, 1607—1692), prospered in Holland, and how the national art, as it were with its last breath, gave birth to flower painting.

We conclude these slight observations with the wish that they may induce to a more searching study of Dutch art in a careful examination of the works themselves, and we recommend all who are so disposed to read *Burger's* well known book on the 'Musées de la Hollande', in which the subject of Dutch painting is exhaustively treated.

OSTENDE.
MER DU NORD
Laisse de basse mer
Laisse de haute mer
Paradis
Espace réservé pour les bains
Digue de mer
Fort Willington
Dunes
Parc Léopold
Pavillon Royal
Cercle du Phare
Bassin de Commerce
Quai de l'Empereur
Station
Entrepot
Port
Avant Port
Arrière Port
Bassin de chasse
Chenal
Phare
Estacade
Hazegras
Chantiers
Nieuport
Thourout
Gand & Lille
1. Bureau des Bateaux à Vapeur à Londres E.3.
Eglises:
2. Anglicane. F.3.
3. des Capucins. F.3.
4. Notre Dame E.5.
5. Paroissiale E.4.
6. Ecole de Navigation F.3.
7. Kursaal E.2.
8. Maison de Ville Police E.3.
9. Palais du Roi F.2.3.
10. Société littéraire E.3.
11. Théâtre E.3.
r. Hôtel du Nord E.3.
s. de la Marine E.3.
t. de la Cour de France E.3.
u. de la Poste E.3.
a. Hôtel de l'Océan D.2
b. " de la Plage D.2
c. " Royal de Prusse F.2
d. " Mertian E.3
e. " Fontaine E.2
f. " de France F.2
g. " d'Allemagne D.E.5
h. " Marion E.3
i. " de Flandre E.3
k. " Lion d'or E.3
l. " Grand Café F.3
m. " St. Denis E.3
n. " Ships Hôtel E.4
o. " Couronne E.4
p. " St. Pierre
q. " Agneau

1. From London to Ostend.

There are two direct routes from London to Ostend: 1. Viâ Dover, twice daily, in 8½—10 hrs.; 2. By Gen. Steam Nav. Co.'s steamers, twice weekly, in 11—14 hrs. — The former route is recommended to those whose time is limited; the latter is pleasant in fine weather, and considerably less expensive. — Comp. R. 10.

The **Railway Station** at Ostend (Pl. E, 4,5) lies on the S. side of the town, at a considerable distance from the sea and the principal hotels, but is connected with the steamboat pier by rails used for the through-traffic with England viâ Dover. Travellers arriving from any other seaport must cross the town by cab to the principal station (1½ fr., luggage under 56 lbs. free, for over-weight 25 c. per 56 lbs.). Travellers proceeding direct to Antwerp through the Waesland (p. 44) should book to Bruges only, and there take a fresh ticket. If a through-ticket from Ostend to Antwerp be taken, the traveller is conveyed by the longer route viâ Malines.

Hotels at Ostend. *On the Beach:* HÔTEL DE L'OCÉAN (Pl. a), and HÔTEL DE LA PLAGE (Pl. b), two large new establishments of the first class, and expensive. HÔTEL BEERBLOCK, with the *Pavillon des Dunes*, similar charges. Rooms may also be procured at the *Cercles du Phare* and *des Bains*, and the *Pavillon Royal* and *du Rhin* (see below).

In the Town: *HÔTEL ROYAL DE PRUSSE (Pl. c), comfortably fitted up and expensive, view of the sea from the upper stories; *HÔTEL MERTIAN (Pl. d), R. from 2½, D. 4—5 fr.; *HÔTEL FONTAINE (Pl. e), with spacious dining-room containing several old pictures by Netherlands artists, D. 5 fr.; HÔTEL DE FLANDRE (Pl. i); *HÔTEL DE FRANCE (Pl. f), Rue Lonise, D. 5 fr. — Less expensive than the above: WELT'S HÔTEL DU NORD (Pl. r), Rue de Flandre 1; HÔTEL GERMANIA and HÔTEL SCHMITZ, both in the Rue Longue, pension from 5½ fr.; HÔTEL FRANK, Rue Lonise; HÔTEL DE L'EUROPE, Rue des Capucins; HÔTEL DE GAND, Marché aux Herbes; these are all near the Digue. Also *LION D'OR (Pl. k), an old-fashioned Belgian inn, R. 2½, D. 2½, B. 1, pension 7 fr.; HÔTEL DU GRAND CAFÉ (Pl. l), well spoken of; the two last on the Parade. Somewhat more distant from the sea: *HÔTEL MARION (Pl. h) and HÔTEL VICTORIA, both in the Rue de l'Eglise; HÔTEL DES BAINS, Rue du Quai; *HÔTEL ST. DENIS (Pl. m), Rue de la Chapelle, D. at 1 o'clock 2½ fr., pension 7 fr.; COUR DE FRANCE and HÔTEL DE LA MARINE, Rue de la Chapelle, Nos. 39 and 37; HÔTEL DES NATIONS, Rue de la Chapelle 10; HÔTEL ST. PIERRE (Pl. p), Rue Christine; HÔTEL DE L'AGNEAU (Pl. q), Rue St. Paul 36. — HÔTEL DE L'ALLEMAGNE (Pl. g), near the railway-station; SHIP HOTEL (Pl. n), near the steamboat pier; COURONNE (Pl. o), and CONCORDE, both near the harbour, opposite the railway station. — The principal hotels send omnibuses to the station.

Restaurants *in the Town:* **Frères Provençaux*, Rue de Flandre, good, but expensive; **Taverne Allemande* (ground floor of Welt's Hôtel du Nord, see above), beer. — Many of the summer residents at Ostend cater for their own breakfast and luncheon at one of the 'charcutiers' or purveyors of preserved meats, such as **Raeymakers*, Rne de Flandre 13, and Rue de l'Ouest 4, and *Van Horen*, Rue de l'Eglise 19.

Restaurants on the Digue, dear, and attendance often bad. The *Cursaal*, a fanciful structure in the Moorish style, open to subscribers only (per day 2, per week 18, per month 36 fr.; 2 pers. 50, 3 pers. 60 fr. per month), is the principal resort of visitors during the bathing season. Subscribers for a week or upwards are entitled to be admitted to the balls at the Casino

(first floor of the Hôtel de Ville). Belgian, French, and other newspapers. — The *Cercle des Bains*, another favourite rendezvous (open to subscribers to the Cursaal only), is elegantly fitted up, and contains a few bedrooms at high charges. — Farther along the beach, the *Hôtels de l'Océan, de la Plage*, and *Beerblock*, with restaurants. Still more distant, the *Pavillon du Rhin*, near the 'Paradis' (p. 3), with extensive oyster and lobster-park, R. towards the sea 10—20 fr. per day, A. 1 fr. per day extra, unless expressly included in the charge for rooms. — At the opposite (N.) end of the Digue, the **Pavillon Royal*, expensive, the upper rooms reserved for 'diners à part'. Adjoining it, the *Cercle du Phare*, with a few rooms at 2—5 fr. The charge for table d'hôte varies from 4 to 6 fr.; for the 'plats du jour' at the Cercle du Phare, 10—2 o'clock, the charge is 1½ fr. — It is customary at all these establishments to give a few sous to the waiter at each repast.

Cafés, besides those above-mentioned: **Noppeney*, Rue de Flandre (confectioner); *Terrasse du Nord*, Rue du Nord (also a restaurant). The *Société Littéraire* on the ground-floor of the Hôtel de Ville (Pl. 10), to which strangers are introduced by a member (first 10 days gratis, afterwards 3 fr. per month), contains a restaurant and reading-room.

Concerts and **Balls** on alternate days at the *Cursaal;* balls several times a week at the *Société Littéraire;* 'soirées dansantes' at the *Cercle des Bains;* concerts and balls at the *Parc* (Pl. D, 3), near the W. gate of the town.

Private Apartments are let at the beginning or towards the close of the season (1st June to 15th Oct.) for 10 fr. and upwards per week, but in August rents are everywhere at least doubled. The contract should be committed to writing, if the hirer contemplates a prolonged stay. The usual charge for a plain breakfast is 75 c., for attendance 25 c. per day. French is often imperfectly understood by the Flemish servants.

Water. Filtered rain-water is at present used at Ostend for domestic purposes, but an Artesian well is being constructed. Seltzer-water or aërated-water in 'siphons' (50 c.) will be found wholesome for drinking. — **Wine** at 1 fr. and upwards per bottle may be purchased of *Van der Meersch*, Marché aux Herbes, or *Van der Heyden*, Rue St. Sébastien.

Baths (p. 3). Tickets must be obtained at the office on the beach: machine 60 c., or 12½ fr. for 25 tickets; towel and costume 20 c. (regular bathers should purchase these requisites for themselves). Invalids and persons unaccustomed to sea-bathing may procure the services of a '*baigneur*' or '*baigneuse*' for 50 c. more. The driver of the machine generally receives 5 c. for cleaning the machine and 5 c. for drying towels.

Warm Salt-Water Baths at *Tratsaert's*, Rue St. Sébastien 26, 3 fr.; per doz. 30 fr.; shower-bath ('douche de force') 5 fr.; per doz. 50 fr.; *Hoedt*, Rue de l'Eglise 23, bath 2½ fr.

Cabs (*Vigilantes*, stands at the railway station and in the market place) 1 fr. per drive in the town, 1½ fr. in the suburbs; 56 lbs. of luggage free, for each additional 56 lbs. 25 c.

Donkeys for hire at the S. end of the Digue, 1 fr. per hour.

Sailing Boats with 2 men for 1—2 hrs. 6 fr., larger boats with 4 men 12 fr. — No fixed charge for crossing the harbour to visit the new lighthouse; for the trip there and back 1 fr. is ample remuneration, but an agreement must be made beforehand. Guns may be hired for shooting sea-fowl, which sometimes afford tolerable sport.

Bookseller, *Claassen*, Rue de Flandre. Newspapers are sold by *Daniels-Dubar*, Rue de la Chapelle 25. The *Courrier des Bains*, which is published once weekly (3 fr. for the whole season), is furnished gratis to the subscribers to the Cursaal. A *Liste des Etrangers* is also published.

Physicians. *Dr. de Ceunynck*, Rue de l'Eglise; *Dr. de Hondt*, Rue de la Chapelle; *Dr. Dejumné*, Rue Longue; *Dr. Freyman*, Rue de l'Archiduchesse; *Dr. Janssens*, Marché-aux-Herbes; *Dr. Noppe*, Rue Longue; *Dr. Schramme*, Rue des Capucins; *Dr. Van Oye*, Rue St. Joseph. Fee 5 fr. or upwards for consultation.

Bankers. *Agency of the Banque Nationale*, Rue Christine 74; *Bach & Co.* Rue des Capucins.

Post Office, Rue des Sœurs Blanches 10.
English Church at the E. end of the Rue Longue.

Ostend (17,400 inhab.), the second seaport of Belgium, owes much of its importance to the great passenger traffic between London and the continent, of which this otherwise insignificant place is one of the principal avenues. It possesses, however, 160 fishing-boats, manned by 850 men, being one-half the number belonging to the whole kingdom.

The town was once strongly fortified. In 1601—1604 it sustained one of the most remarkable sieges on record, and was only surrendered to the Spanish general Spinola in consequence of orders received from the States General. In the Spanish War of Succession, after the Battle of Höchstädt, Ostend was occupied by the allies under Marlborough. In 1745 Louis XV. took the fortress after a siege of 18 days, but was compelled to restore it to Austria by the Peace of Aix-la-Chapelle. In 1794 it was again taken by the French, who held it until 1814, after which it belonged to the kingdom of the Netherlands until 1830, when it finally became Belgian in consequence of the revolution. The fortifications were demolished in 1865, and have since been converted into promenades.

The town consists of broad and well-built streets and extensive *places*. Few of the public buildings are worthy of note. The *New Church* contains a monument to Queen Louise (p. 78), who died here in 1850. (The sacristan lives at No. 18, Place St. Joseph; fee $^1/_2$—1 fr. for 1 pers., 1—3 for a party.)

Ostend is a very favourite Watering Place, patronised principally by Germans, and attracts upwards of 12,000 visitors annually. The only promenade worthy of mention is the ***Digue,** a stone dyke or bulwark upwards of $^1/_2$ M. in length, about 4 yds. wide, and 33 ft. in height, sheltering the town from the sea, and extending along the coast from N.E. to S.W. The scene presented by this promenade and its environs during the height of the season will strike the English traveller who witnesses it for the first time as novel and amusing. The fact that a very large proportion of the visitors have now for the first time in their lives beheld the open sea, and are rejoicing in its health-restoring breezes and its ever-varying aspect, sufficiently accounts for the popularity of a place which affords few other attractions. The traveller, therefore, by visiting the Digue on a warm summer evening, will at a glance witness the most characteristic phase of Ostend life.

The Bathing Places adjoin the Digue, both on the N.E. and S.W. sides. Most of the visitors bathe in the morning; the bathing machines are 400 in number. There is here, as at French watering-places, no separation of the sexes; but the strictest propriety is observed, and every bather is provided with a costume. Ladies may avoid publicity by bathing at a very early hour. Gentlemen who prefer bathing '*sans costume*' should go to the '*Paradis*,'

where, as its name imports, they may dispense with a 'costume.' This privileged spot is at the end of the Digue, towards the S.W., and is farthest removed from the impurities of the harbour. On a lofty Dune at the S.W. end of the Digue stands the *Chalet du Roi.*

At the N.E. end of the Digue is the **Estacade** (Pl. G. 2, 3), consisting of two *estaches*, or piers (the W. about 1/3 M. in length, the E. a hundred paces longer), which shelter the entrance to the harbour. They afford a view of the arriving and departing steamers, and being provided with seats they serve the purposes of a public promenade.

Beyond the entrance to the harbour rises the ***Lighthouse,** 174 ft. in height, which should be inspected by those who have never seen the interior of such a structure. The lantern (fee 1/2 fr.) contains a series of prisms, resembling beehives in shape, and reflectors of copper plated with platina, by which arrangement the light is said to be intensified a thousand-fold, and to be visible at a distance of 45 M. The top commands an extensive view in fine weather. Nieuport, Furnes, and even Dunkirk are seen towards the S.W., the Cursaal of Blankenberghe to the N.E., and the towers of Bruges to the S.

The entrance to the harbour is 165 yds. in length. The **Harbour** itself consists of the *Avant-Port*, the *Bassin du Commerce*, and the *Arrière-Port*. The *Bassin de Retenue*, or *de Chasse* (Pl. G, 3), with its massive gates, constructed by Napoleon I., is employed for the purpose of sweeping away the sandbanks at the mouth of the harbour, the water being confined within it at high tide, and allowed to escape suddenly at low tide. The other parts of the harbour and the locks of Slykens (p. 5) were constructed under Emp. Joseph II.

The **Oyster Parks** *(Huitrières)* are extensive reservoirs on the N.E. and S.W. sides of the Digue (several at and near the Bruges Gate), where vast quantities of oysters are stored throughout the greater part of the year. They are imported from the English coast, and kept here in a sound and healthy condition by daily supplies of clarified sea-water. Their price varies from 6 to 10 fr. per hundred, and upwards. Abundant and fresh supplies may therefore always be procured, except in the height of summer, when they are out of season. *Lobsters*, brought chiefly from Norway, are kept in separate receptacles in the huitrières, and fetch from 2 to 6 fr. each, according to circumstances. *Fish* is generally plentiful, especially in summer, when transport is difficult. A large turbot may often be purchased for 10—15 fr.; soles, cod, haddocks, mackerel, and skate are of course less expensive. Crabs, shrimps, and mussels are plentiful. Shells of every variety may also be purchased.

Most of these fish are caught near Blankenberghe (p. 6), and sold by public auction between 7 and 9 a.m. in the fish-market of Ostend, under the supervision of the municipal authorities. The

principal sales take place on fast days (Wed. and Frid.). The salesman fixes a high price in sous for each lot, and then gradually descends, until a bidder calls out '*myn*' and thus becomes the purchaser. The great advantage of this 'Dutch auction' is, that a single bid settles the matter, and prevents much confusion. Most of the purchasers are women, who afterwards retail the fish in the market. The Flemish language alone is spoken on these occasions, and the spectator has an excellent opportunity of witnessing a characteristic scene of Belgian life.

The luminous appearance of the sea, which is brightest on sultry summer nights, is a never-failing source of interest to many of the visitors. It is best observed when the lock-gates of the Bassin de Chasse (p. 4) are opened at low water, provided, of course, the hour be suitable. Tide-tables are to be found in the Guide Officiel (p. xv), and may also be purchased at the book-shops.

Several ecclesiastical and popular **Festivals** are celebrated at Ostend in July and August, on which occasions the Belgian archers, of whom there are numerous clubs, always act a prominent part. Those who are interested in this graceful exercise will often be struck by the strength and skill displayed by some of the amateurs of Ostend.

Slykens *(Café de la Concorde)*, $1^1/_2$ M. E. of Ostend, a village on the road to Bruges, is a pleasant object for a walk.

A pleasant walk along the beach may be taken to **Mariakerk,** a village about 3 M. to the S.W., separated from the sea by lofty sand-banks. Halfway to it is situated *Fort Wellington*, which formerly protected the entrance to the harbour on this side, while the N.E. side is commanded by *Fort Napoléon*. About 3 M. beyond Mariakerk lies *Middelkerk*, the starting-point of the submarine telegraph-cable to the English coast. There is nothing to mark the spot except the watchman's hut on the sand-hill.

Near *Plasschendaele*, the first railway-station on the road to Bruges, lies **Oudenburg,** in the midst of a sandy district, with an oasis of productive gardens which supply Ostend with fruit and vegetables. Oudenburg is said once to have been a flourishing commercial town, and to have been destroyed by Attila about the middle of the 5th cent.

2. Blankenberghe and Heyst.

Hotels. *On the Digue:* Grand Hôtel des Familles, to the r. of the principal approach to the Digue, containing upwards of 200 apartments, and surrounded by its own grounds, where a band occasionally plays; R. towards the sea 10 fr. and upwards, towards the land less expensive. To the l. of the principal approach, Hôtel Goddēris, table d'hôte at 1 and 7 o'clock, pension 7—15 fr.; Rocher de Cancale, small; Hôtel du Cursaal, with 120 rooms, see below; Hôtel Victoria; Hôtel de la Plage; *Hôtel de l'Océan, moderate. Farther to the W., Hôtel du Phare.

In the Village: HÔTEL D'HONDT, pension 7 fr.; *DR. VERHAEGHE, comfortable, pension 8 fr.; Marchand's *MAISON DES BAINS, pension 7 fr.; HÔTEL DE FRANCE, pension 7½ fr.; VAN MULLEM, HÔTEL DU CHEMIN DE FER, and LION D'OR, all in the Rue de l'Eglise. *HÔTEL DE BRUGES, DU COUVENT, D'ALLEMAGNE, DE L'EUROPE, DE GAND, DE LA PAIX, and DU PARC, all new.

Restaurants. On the Digue: the above hotels; also the *Cursaal*, to which subscribers only are admitted, R. 5—20 fr., a handsome and comfortable establishment (concerts and balls), with a café adjoining the concert-room; D. at 1.30 and 5 o'clock 2½—3 fr. — *Pavillon des Bains*, café, with table d'hôte; *Pauwels d'Hondt*, moderate. — In the Village: *Hôtel du Rhin*, where apartments may also be obtained at moderate charges.

Private Apartments. On the Digue: *Maison Segaert*, with a large balcony, also a pension; *Maison Gobart*, rooms towards the sea with balconies 4—15 fr., A. ½ fr.; *Succursale du Dr. Verhaeghe*, pension with room towards the sea 10½ fr., comfortable. There are also three other houses of the same description at the W. end of the beach. — In the Village: Private apartments abound in almost every street (2—4 fr. per day, A. 25 c.), but are sometimes all engaged in the height of the season. Those who have not previously written for rooms should arrange to reach Blankenberghe early in the day, in order that they may be able to return to Bruges the same evening in case of disappointment.

Physicians. *Dr. Verhaeghe*, *Dr. van Mullem*, and *Dr. Cosyn.*

Bathing Machines 60 c.; the attendants expect a trifling fee from regular bathers. — *Tents*, for protection against sun and wind (not against rain), may be hired on the beach for 1 fr. per day. — *Bathing Dresses* may be purchased in the town for 5—8 fr.

Boats. For a row of 1—2 hrs. 5 fr. are demanded; for a party 1 fr. each. — **Donkeys** for excursions on the beach: to *Heyst* 2—3 fr.

'*La Plage*,' published on Thursdays and Sundays, and '*La Vigie de la Côte*', published on Sundays, contain a list of the visitors, tide-tables, etc. — *Balls* daily at the Cursaal during the season.

Warm Baths in the *Grand Hôtel des Familles* (see above), and at *P. Van Wulpen de Langhe's*, Bakkerstraat 8, 1½ fr. each; arrangements still defective.

Blankenberghe, 12 M. to the N.E. of Ostend, and 9 M. to the N. of Bruges, a fishing-village with 2350 inhab., consists of small one-storied houses, and resembles Scheveningen (R. 34). It first came into notice as a sea-bathing place in 1840, and was for many years a quiet and primitive retreat, but of late it has become a rival of Ostend, though less expensive, being visited by 5000—6000 persons annually, and has of course lost its original character. The environs, however, are quieter than those of Ostend, and the air purer. The 'dunes' (downs, or sand-hills) are paved so as to form a kind of 'digue', like that at Ostend, which affords a promenade upwards of 1 M. in length, flanked with hotels and new buildings, the principal of which is the Cursaal in the centre, all built for the reception of visitors. On the S.W. side there is a new harbour with a lighthouse.

Fish abounds, but the best is generally sent to Ostend, where it realises a higher price. It may, however, be obtained in perfection by application to the fishermen or their wives. The landing of their cargoes, the mending of their nets, the preparations for departure, and the various other scenes usually witnessed in fishing-villages afford admirable subjects for the pencil of the artist.

Lisseweghe (railway station), 4½ M. to the S.E. of Blankenberghe, has a small station on the railway to Bruges, from which, however, it is

MER DU NORD (NOORD-ZEE)
Kilomètres. Échelle 1:425,000 Engl. Miles.
Nieuport
OSTENDE
Blankenberghe
BRUGES (BRUGGE)
Dixmude (Dixmuiden)
THOUROUT
Sluis (L'Ecluse)
Aardenburg
EECLOO
Furnes (Veurne)
Westende
Middelkerke
Mariakerke
Heyst
Knocke
Damme
Lichtervelde
Cortemarck

1½ M. distant. The *Church*, a handsome structure of the 12th century in the transition style, formerly belonged to an abbey. The tower, although two-thirds of it only are completed, is a very conspicuous object in the landscape.

FROM BLANKENBERGHE TO OSTEND, by the coast, is a somewhat monotonous walk of 12 M. The finest point of view is the hut of a douanier on the highest hill near *Wenduyne*.

Heyst. **Hotels and Pensions.** *On the Digue*: CURSAAL, pension 7—11 fr.; HÔTEL DU PHARE, pension from 7 fr., well spoken of; HÔTEL DE LA PLAGE. — *In the Village*, 5 min. walk from the beach: *HÔTEL DES BAINS, pension 5½ fr.; *HÔTEL STE. ANNE. — The HÔTEL DE BRUXELLES, near the lock-gates, ½ M. from Heyst, is much frequented, but is not recommended for a long stay on account of the exhalations from the canal. — Bath 75 c. — Donkeys 1 fr. per hour.

Heyst, a village with 1334 inhab., 4½ M. to the N.E. of Blankenberghe (reached by railway in ¼ hr.), is also visited as a sea-bathing place, and possesses tolerable hotels, bathing machines, etc. The number of visitors in 1874 was about 2000.

At Heyst, as at Ostend and Blankenberghe, there is a long Digue, paved with brick, and flanked with lodging-houses and restaurants, besides the above mentioned hotels. There are also several hotels and lodging-houses in the village. To the W. of Heyst are the mouths of two canals which drain an extensive plain at two different levels, and are closed by huge lock-gates.

A favourite walk from Heyst is to *Knokke*, 2 M. to the N.E., a village with a life-boat station and a lighthouse. — Thence by *Westcapelle* and *Sint Anna ter Muiden*, a village of Dutch character, to (6 M.) **Sluys**, French *l'Ecluse (Hôtel de Koornbeurs)*, a small fortified seaport, situated beyond the Dutch frontier, and connected with (3 hrs.) *Bruges* by a canal (comp. p. 9).

3. From Ostend to Brussels by Bruges and Ghent.

78 M. RAILWAY *(Chemin de Fer de l'Etat)*. Express to Bruges in ½ hr., to Ghent in 1½ hr., to Brussels in 2½ hrs.; ordinary trains in ¾, 2, and 3¾ hrs. respectively. Fares to Brussels 8 fr. 65, 6 fr. 50, 4 fr. 30 c; express ¼th more.

The express trains in connection with the Dover steamboats start from the quay, the ordinary trains from the station in the town.

At stat. *Plasschendaele* the line crosses the canal diverging from the Ostend canal to the S.W., and leading by Nieuport and Furnes to Dunkirk. Stat. *Jabbeke*.

14½ M. **Bruges,** see p. 8.

FROM BRUGES TO BLANKENBERGHE (9½ M.) AND HEYST (15 M.) by railway in 15 and 50 min. respectively. Stations *Dudzeele*, *Lisseweghe* (p. 6), *Blankenberghe* (p. 5), *Heyst* (see above).

To Thourout (Courtrai and Ypres), see R. 5.

Stations *Oostkamp*, *Bloemendaele*, *Aeltre*, *Hansbeke*, *Landeghem*, *Tronchiennes*.

42½ M. **Ghent,** see p. 25.

From Ghent to Antwerp, see R. 9.

To Courtrai, see R. 7.

FROM GHENT TO TERNEUZEN (22½ M.) by railway in 1½ hr. (fares 3 fr., 2 fr. 30, 1 fr. 50 c.). The train starts from the Station d'Eecloo, on the N. side of the town, and follows the direction of the canal mentioned at p. 25. Stations *Wondelghem* (see below), *Langerbrugge*, *Cluysen-Terdonck*, *Ertvelde*, *Selzaete* (junction of the line from Bruges to Lokeren, p. 46, and the last Belgian station), *Sas* (i.e., lock) *van Ghent* (the first Dutch station, where the locks of the above-mentioned canal are situated), *Philippine*, *Sluyskill*, and **Terneuzen** *(Nederlandsch Logement)*, a small fortified town at the mouth of the important canal which connects Ghent with the Schelde. *Steamboat* thence at noon daily in 1½ hr. to *Flushing* (p. 122).

FROM GHENT TO BRUGES there is a private railway (30 M.), the continuation of the Waesland line (p. 45), as well as the Chemin de Fer de l'Etat. Trains run in 65—95 min. (fares 2 fr. 70, 1 fr. 80, 1 fr. 35 c.), starting from the Station d'Eecloo. Stations *Wondelghem*, *Everghem*, *Sleydinge*, *Waerschoot*, **Eecloo** (a busy town with 9300 inhab., where the Bruges, Selzaete, and Lokeren line diverges to the r.), *Balgerhoeke*, *Adeghem*, *Maldeghem*, *Syseele*, *Steenbrugge*, and *Bruges* (see below).

FROM GHENT TO BRAINE-LE-COMTE. Express in 1½ hr. (4 fr. 30, 2 fr. 95, 2 fr. 15 c.), ordinary trains in 2 hrs. (3 fr. 60, 2 fr. 45, 1 fr. 80 c.). The line diverges from the present route at *Melle*. Stations *Landscauter*, *Moortzeele*, *Scheldewindeke*, *Baeleghem*, *Sotteghem* (line to Brussels see p. 24, to Courtrai see p. 24), *Lierde-Sainte-Marie*, *Grammont* (line to Ath and Alost, p. 46), *Gammerages*, *Hérinnes*, *Enghien* (line to Ath, Hal, and Brussels, see R. 10), *Rebecq-Rognon*, and *Braine-le-Comte* (see p. 127).

Stations *Melle*, beyond which a line diverges to the S. to Ath (see above), *Quatrecht*, *Wetteren*, and *Schellebelle*, where the line to Malines diverges to the l. (p. 46); then Stat. *Lede*.

59 M. **Alost,** Flem. *Aalst (Hôtel de Flandre; Duc de Brabant; Mille Colonnes)*, a town with 19,383 inhab., on the *Dendre*, was formerly the capital of the County of *Keizer-Vlaanderen*, and the frontier town of the province in this direction. The *Church of St. Martin*, begun in a very imposing style, is little more than a mere fragment, two-thirds of the nave, as well as the tower and portal, being entirely wanting. It contains an admirable picture by *Rubens*, said to have been painted in 1631 in one week: the Prayer of St. Rochus for the cessation of the plague. Copy of this picture in the museum at Ghent, see p. 38. Alost carries on a considerable hop trade. Chimes were invented here, and printing was practised at Alost earlier than in any other town in Belgium. A statue was erected in 1856 to *Diedrich (Thierry) Maertens*, the first Belgian printer.

Stations *Erenbodeghem*, *Denderleeuw* (where a line diverges to Ninove and Ath, p. 46), *Ternath*, *Bodeghem-St. Martin*, *Dilbeek*, *Berchem*, *Jette*, and *Laeken* (p. 78), where the royal château is seen on the left. The train finally stops at the *Station du Nord* at (78 M.) **Brussels** (p. 52).

4. Bruges.

Hotels. *HÔTEL DE FLANDRE (Pl. a), Rue Nord du Sablon, R. 2—3 fr. and npwards, L. ¾, A. 1, D. at 1 o'clock 3 fr., at 4.30 o'clock 4 fr.; excellent fish dinners on Fridays; *HÔTEL DU COMMERCE (Pl. c), Rue St. Jacques, an old established house. — HÔTEL DE LONDRES (Pl. b); COMTE DE FLANDRE; SINGE D'OR; UNIVERS (Pl. d), all with cafés, opposite the station. HÔTEL DE L'OURS D'OR, Rue Courte d'Argent; PANIER D'OR (Pl. e),

Geograph. Anstalt von

BRUGES. BRÜGGE.
1 Abattoir G.7.
2 Académie E.4.
3 Beguinage H.5.
4 Cour des Princes E.6.
5 Couvent des Apostolines D.2.
6 " " des Dames Angl. C.2.
7 " " de Sainte Godelieve H.6.
8 " " des Soeurs de Charité F.4.
9 Craeneburg F.5.
Eglises:
10 Ste Anne D.3.
11 Cathédrale (St. Sauveur) G.5.
12 St. Donat (St. Walburge) E.3.
13 St. Gilles C.4.
14 de Jerusalem D.2.
15 St. Jacques E.5.
Commune
Porte de Gand
Rempart de la Porte de Gand
Dominicains
Couvent
Parc
Marché au Beurre
Place de la Station
Station
Chem. de fer de la Flandre Occ.
Chem. de fer de Bruges à Ostende
Chem. de fer de Bruges à Thielt
Porte Maréchale
Maréchale
Rempart
Commune
Porte de St André
Canal de Gand
Route à St Michel
Route à Courtrai
Rempart Sainte Catherine
Béguinage
Bourgerie
Halle aux Toiles
Halle aux Poissons
Hôtel de Ville
Eglise de Jérusalem
Eglise de Ste Anne
Eglise de St Donat
Eglise de St Gilles
Eglise de St Jacques
Cathédrale de St Sauveur
Couvent des Apostolines
Couvent des Dames Anglaises
Couvent de Ste Godelieve
Couvent des Soeurs de Charité
Académie
Cour des Princes
Craeneburg
Abattoir
Beguinage
Wagner & Debes, Leipzig

opposite the covered market, on the W. side of the large market-place, a good inn of modest pretension.

Cafés. **Café de Foy*, in the Grand' Place, at the corner of the Rue Philipp Stok; *Aigle d'Or*, and *La Vache Hollandaise*, both much visited.

Vigilantes 1 fr. per drive; one hour $1^1/_2$, each additional hour 1 fr.

English Church in the Rue d'Ostende.

Principal Attractions: Hospital of St. John (p. 13), Notre Dame (p. 12), Cathedral (p. 10), Chapelle du Saint Sang (p. 17), Palais de Justice (p. 18), Academy (p. 18). Commissionnaires and beggars are numerous and importunate at Bruges. — The pictures at Notre Dame, the Hospital of St. John, the Chapelle du Saint Sang, the Palais de Justice, and the Academy are shown for a *fixed charge* of $^1/_2$ fr. at each place. Tickets are obtained on the spot, and no gratuity need be given.

Bruges, the capital of W. Flanders, lies $7^1/_2$ M. from the North Sea, with which it is connected by two broad and deep canals, accessible to sea-going vessels of considerable tonnage, one of which terminates at Sluys (p. 7), the other at Ostend. There are also canals from Bruges to Ghent, Ypres, Nieuport, and Furnes. The broad streets and richly-decorated old houses recall its ancient glory, and of all the cities of Belgium, Bruges has best preserved its mediæval characteristics. The town now presents a melancholy and deserted appearance, its commerce being insignificant, and its prosperity gone. Nearly one-third of the 47,621 inhab. are said to be paupers. The town is, however, a favourite place of retirement for wealthy merchants, who often settle here to spend the evening of a busy life.

The railway traveller alights at the old MARCHÉ DU VENDREDI. Here, on 30th March, 1128, the townspeople, after having elected Count Theodoric of Alsace to be Count of Flanders, returned the following spirited answer to the deputies of the king of France, who had sent to object to their choice: 'Go, tell your master that he is perjured; that his creature William of Normandy (usurper of the sovereignty of Flanders) has rendered himself unworthy of the crown by his infamous extortions; that we have elected a new sovereign, and that it becomes not the king of France to oppose us. That it is our privilege alone, as burghers and nobles of Flanders, to choose our own master.'

In the 14th cent. Bruges (which in Flemish means *bridges*, a name due to the numerous bridges crossing the canals) was the great commercial centre of Europe. Factories, or privileged trading companies from seventeen different kingdoms had settled here; twenty foreign ministers resided within the walls, and inhabitants of remote districts encountered unheard-of difficulties in order to accomplish a visit to the renowned city. Early in the 13th cent. Bruges became one of the great marts of the Hanseatic League and of the English wool trade. Lombards and Venetians conveyed hither the products of India and Italy, and returned home with the manufactures of England and Germany. Richly-laden vessels from Venice, Genoa, and Constantinople might be seen simultaneously discharging their cargoes here, and the magazines of Bruges groaned beneath the

weight of English wool, Flemish linen, and Persian silk. In 1301, when Johanna of Navarre, with her husband Philippe le Bel of France, visited Bruges and beheld the sumptuous costumes of the inhabitants, she is said to have exclaimed: 'I imagined myself alone to be queen, but I see hundreds of persons here whose attire vies with my own.' Bruges was long the residence of the Counts of Flanders. It attained the culminating point of its prosperity during the first half of the 15th cent., when the Dukes of Burgundy held their court here. As a cradle of the fine arts Bruges owes its reputation to John and Hubert Van Eyck (see Introd.), who flourished at that period. The celebrated order of the Golden Fleece was founded by Philippe le Bon, Duke of Burgundy and the Netherlands, at Bruges on 10th Jan., 1429, on the occasion of his marriage with Isabella, daughter of John I. of Portugal. It was instituted for the protection of the church, and the fleece was probably selected as its badge in allusion to one of the staple commodities of Flanders, and not to the Golden Fleece of mythology. Knights of the order are still created in Austria and Spain.

To the r. in the street leading from the railway-station into the town is situated the ***Cathedral** (*St. Sauveur*, Pl. 11), an early Gothic brick structure of the 13th and 14th cent. (choir of the 13th, nave and transept of the 14th, the five chapels of the choir 1482—1527). Externally it is a cumbrous building, destitute of a portal, disfigured by later additions, and surmounted by a W. tower resembling a castle.

The *Interior is remarkable for its fine proportions, and is adorned with numerous paintings (sacristan $^1/_2$ fr., more for a party).

Nave. Above the N. and S. door is good carving, gilded, and dating from the 16th century. West side: *Van Oost, Elder*, Descent of the Holy Ghost, l. the portrait of the master, r. that of his son; *Van Hoeck*, Crucifixion; *Backereel*, St. Carlo Borromeo administering the Eucharist to persons sick of the Plague; *Van Oost*, Triumph of Christ over Time and Death; *Zegers*, Adoration of the Magi.

S. Aisle: **Dierick Bouts*, formerly ascribed to Memling, Martyrdom of St. Hippolytus (covered). The four saints in 'grisaille' on the outer wings are St. Charles, St. Hippolytus, St. Elizabeth, and St. Margaret. The principal picture represents the saint about to be torn to pieces by four horses. The rider on the grey horse and the man by the side of the chestnut are remarkably easy and life-like. The unfounded local legend is, that these horses were copied by Memling from the famous horses of St. Mark at Venice. The most pleasing part of the picture is the landscape in the background, which possesses greater depth and a better atmosphere than most of the landscapes of the Van Eyck school.

Farther on in the S. aisle: *Van der Meire*, Crucifixion; *Maes*,

St. Rosalia and St. Dorothea. — The TRANSEPTS contain six large pictures by *Jan van Orley* (1725), representing the history of the Saviour. Beneath these, to the S., *M. de Vos*, Consecration of St. Eligius; N., *Van Oost*, Conversion of St. Hubert; opposite, *Deyster*, Sufferings of Christ. The choir is separated from the nave by a screen of black and white marble. — The CHOIR contains two large marble monuments of the bishops Castillion (d. 1753) and Susteren (d. 1742), both by *Pulinx*. High altar-piece, Resurrection by *Janssens;* below it, *Van Thulden*, Christ and Mary; *Van Oost, Elder*, Peter and John. The Gothic choir-stalls are adorned with the armorial bearings of the Order of the Golden Fleece (Toison d'Or). Gobelins tapestry copied from Van Orley's pictures is exhibited here annually during the month of May. — CHOIR CHAPELS. 1st: *Bruges School*, Presentation in the Temple, with the donors, a small winged picture to the l. of the altar, much damaged; on the pillar to the l. the coronation of a bishop, a small relief of the 14th cent., well executed. Opposite to it, on the posterior wall of the choir, two pictures by *Erasmus Quellin*, representing St. Augustine. 2nd Chapel: *Van Oost*, Flight into Egypt. 3rd: *Unknown Master*, middle of the 15th cent., Mater Dolorosa, on a gold ground; also a tombstone, richly gilded and enamelled; *J. v. Oost*, The Saviour predicting his Passion; His appearance after the Resurrection. At the side, portrait of Philippe le Bel (son of Maximilian I. and father of the Emp. Charles V.) on a gold ground (covered), master unknown. The inscription below styles him '*Philippus Stok*' (a sobriquet applied to him by the citizens of Bruges in allusion to his habit of carrying a stick), and mentions him as the founder of the '*Broederscap der Wee'en*' (i.e., the 'brotherhood of suffering'), a fraternity which still exists. 4th Chapel, at the back of the high altar: *Pourbus*, Last Supper, with two side pictures. The four small pictures, by *Coninxloo*, painted in 1570, also merit inspection. The stained glass is by *Jean Béthune* (1861). 5th Chapel: Tomb of Bishop Carondelet; *Van Oost*, St. Joseph watching the infant Saviour playing with shavings. 6th Chapel: *Frickx*, Crucifixion, after Van Dyck (1780). 7th Chapel contains nothing worthy of note. On the wall of the choir: *Roose*, Virgin and St. Dominicus; *Janssens*, Adoration of the Shepherds.

On the pillar to the r.: * *Gheerardt David*, Descent from the Cross, a winged picture (covered). The central scene represents the body of Christ supported by the aged Nicodemus on the right. Mary, wringing her hands, kneels before her son, supported by St. John, who at the same time raises the left arm of Christ. On his right are Mary Salome, and in the corner a man with a box of ointment. On the wings are Mary Magdalene with Cleophas, and Joseph of Arimathæa with an unknown man. In the background is Mt. Calvary with the Cross. The picture was probably

painted late in life by the master, whose merit has only recently been discovered, and exhibits a brownish tone, attributable to the influence of Quentin Massys.

Baptistery in the N. aisle: *Unknown Bruges Master*, 16th cent., Christ scourged; *Maes*, Baptism of Constantine, after Van Dyck; at the entrance two large monumental *brasses, that on the r. executed in 1423, that on the l. in 1515, the latter particularly fine, resembling those in St. Jacques (p. 20). This chapel also contains a Crucifixion painted 'a tempera' in 1315, before the invention of oil-painting. The sacristy contains a few antiquities.

***Notre Dame** (Flem. *Onze Vrouw*, Pl. 17), in the immediate vicinity, another Gothic structure, chiefly dating from the 13th cent., with recently restored tower, 390 ft. in height, is less remarkable for its architecture than for its sculptures and pictures, the finest of which are the Madonna of Michael Angelo and the tombs of Charles the Bold and his daughter.

The Interior (sacristan, who shows the pictures, $^1/_2$ fr. for one person; additional fee for the burial chapel, see below) consists of nave and aisles without transept, flanked by chapels, and of a choir with a surrounding passage, in which there are also chapels. W. Wall: *De Craeyer*, Adoration of the Shepherds, 1662. S. Aisle: *Zegers*, Adoration of the Magi; *P. Pourbus*, Christ's Passion and Crucifixion, a large winged picture. 3rd Chapel: *A. Claeyssens* (?), Madonna and Child in a landscape, with portraits of the donors, 1584. 4th Chapel: *Pourbus*, Transfiguration, with the donors (central picture perhaps by *Jan Mostaert*); *Van Oost*, The Angel warning Joseph and Mary to fly to Egypt. To the r., farther on, adjoining the confessional, *De Bles*, Annunciation, and Adoration of the Magi. *P. Pourbus*, Last Supper.

Over the altar, in a black marble niche, stands a small **Statue of the Virgin and Child, by *Michael Angelo*, a life-size marble group of exquisite beauty, ascertained to be identical with that ordered by Peter Moscron, a merchant of Bruges, and erroneously spoken of by Vasari as a bronze monument. It therefore belongs to the great master's early period, and dates from about 1503. The composition is undoubtedly by Michael Angelo, but the execution, which is delicately and softly rounded, was probably entrusted to one of his pupils. The life-size study for the head of the Madonna, by Michael Angelo's own hand, is in the S. Kensington Museum. Horace Walpole, who was a great admirer of art, is said to have offered 30,000 fl. for the statue. The French carried it off to Paris during the Revolution.

In the Choir Passage: *J. van Oost*, Adoration of the Infant Jesus; opposite to it, a dying Christ, attributed to *Van Dyck; D. Maes*, Christ and the Adulteress; *Van Oost, Younger*, St. Margaret fighting with the Dragon.

Then in a closed chapel to the r. (1 person 1 fr., for a party

1/2 fr. each) the *Tombs of Charles the Bold (d. 1477), Duke of Burgundy, and his daughter Mary (d. 1482), wife of the Emp. Maximilian, the last scions of the House of Burgundy and of the princes of the S. Netherlands. The latter tomb, in the Gothic style, and by far the more valuable as a work of art, was executed by *Piter de Baker* of Brussels in 1495—1501, aided by five or six assistants. The former was erected in 1558 by Philip II., a descendant of Charles the Bold, who is said to have paid the sculptor Jongelincx (d. 1606) of Antwerp the then very large sum of 24,395 fl. The Emp. Charles V. caused the remains of the duke, his great-grandfather, to be conveyed hither from Nancy. These tombs were visited by Napoleon and the Empress Marie Louise in 1810, on which occasion the emperor presented a sum of 10,000 fr. for their restoration. The life-size recumbent figures of the duke and his daughter, in bronze richly gilded, repose on marble sarcophagi; at the sides are the enamelled armorial bearings of the duchies, counties, and estates which the princess, the richest heiress of that age, brought to the House of Austria on her marriage with Maximilian. The tomb of Charles bears his motto: 'Je l'ai empris, bien en aviengne!' ('I have made the venture; may it prosper!'). The sumptuousness of these tombs, the historical associations attaching to the illustrious father and daughter, and the touching story of the death of the latter in consequence of a fall from her horse while hunting with her husband near Bruges, all combine to render these monuments unusually interesting.

Farther on in the retro-choir is the chapel behind the high-altar, containing some fine old stained glass. On the N. sides of the choir, to the l., **Jan Mostaert*, The Mourning Mary, surrounded by seven small representations of her Seven Sorrows; *Pourbus*, Adoration of the Shepherds, a winged picture, with the donors, 1574; on the same side is a richly-carved Gothic bench in oak, formerly the property of a Van Gruythuysen (d. 1492), with the arms of the family and the sign of the order of the Golden Fleece; *Jac. van Oost*, Triumph of the Church, 1632; *De Craeyer*, St. Thomas Aquinas released from prison by two angels; under it (covered), *Claeyssens*, foundation of the church of St. Maria Maggiore at Rome; opposite to it, *Van Oost*, Jesus and the Pharisees; then Christ at Emmaus, attributed to *Caravaggio*.

In the N. Aisle: *Van Laer*, Flight into Egypt; *Erasmus Quellin*, Betrothal of St. Catharine. The *Pulpit*, carved in oak, was executed by *Klauwaert* in 1739.

A gateway (at which visitors ring) opposite the W. side of Notre Dame leads to the ***Hospital of St. John** (Pl. 24), which has existed for upwards of five centuries, and where the sick are attended by Sisters of Charity. Strangers are admitted 9—12 a.m. and 1—6 p.m. (fee 1/2 fr.). The hospital contains a collection of **Pictures by *Memling*, which alone would amply repay a visit to Bruges.

Hans Memling is sometimes called *Hemling*, on the authority of the inscription on the frame of the Betrothal of St. Catharine (p. 13). The name there is **MEMELING**, the first letter of which, however is not an H, but a not uncommon mediæval form of M, which occurs (e.g.) on the seal of Maximilian I. The Netherlanders, moreover, have always called him *Memling*, the Italians *Memelino*. The admirable historical catalogue of the Antwerp Gallery adduces good authorities to prove the name to have been *Hans van Memmelinghe*.

His works are preserved in a building in the court, which was formerly the chapter-room. In the centre, on a rotatory pedestal, is the *Châsse of St. Ursula*, a reliquary of Gothic design, each side of which is divided into three sections. These six fields, each about 8 in. wide, are filled with beautifully-executed, almost miniature paintings in oil, Memling's greatest work, representing scenes from the legend of St. Ursula and the 11,000 virgins. The chronicles of the hospital are said to record that Adrian Reims, the governor of the establishment at that period, ordered the reliquary in 1480, that Memling undertook two journeys to Cologne during the prosecution of his task, and that the work was completed in 1486. 1st Scene: Landing at Cologne; the Cathedral, Great St. Martin, and the Bayenthurm are distinctly recognisable. 2nd Scene: Landing at Bâle, the Alps in the background. *3rd Scene: Reception of the Virgins at Rome by the Pope (St. Cyriacus); a number of pious British youths have joined the party; baptism and confession of the converts. 4th Scene: Embarkation of the Virgins at Bâle on their return. 5th and *6th Scenes: Return to Cologne and Massacre of the virgin saints by the heathen soldiers of the Emp. Maximin. On one end of the reliquary the Virgin and Child are represented, with two kneeling nuns at the sides; on the other end St. Ursula with a javelin, sheltering her companions beneath her outspread robe. The six medallions on the lid represent St. Ursula and her companions, the Coronation of the Virgin, and angels with musical instruments.

'The freedom and grace with which these scenes are composed are partly due to the facility with which Memling treated groups and figures of small proportions, but they tell of progress in the art of distribution and arrangement. It would be difficult to select any picture of the Flemish school in which the 'dramatis personæ' are more naturally put together than they are in the shrine of St. Ursula, nor is there a single panel in the reliquary that has not the charm of rich and well contrasted colour. — A rich fund of life and grace is revealed in shapes of symmetrical proportions or slender make and attitudes of becoming elegance. Nothing is more striking than the minuteness of the painter's touch, or the perfect mastery of his finish'. *Crowe. The Early Flemish Painters. 1872.*

A second picture by *Memling*, bearing the date 1479, the genuineness of which has been questioned, with the name spelled in the way above mentioned, is the '*Marriage of St. Catharine*' (No. 1), a winged picture.

'In the centre of the principal picture is the Virgin enthroned, over whom hover two angels holding a crown. The child in her lap holds in his left hand an apple, in allusion to original sin, while with his right hand he places a ring on the finger of the kneeling Catharine. The expression of chastity and purity in the head of the saint is of singular

beauty. Behind her is an angel playing the organ, of a type of beauty very characteristic of Memling. Opposite to her is St. Barbara, devoutly reading, accompanied by an angel holding a prayer-book before the Virgin, who turns over the leaves. Standing to the r., a little farther back, is John the Baptist; to the l., St. John the Evangelist, a figure of noble and gentle character. In the landscape which forms the background are incidents from the lives of these saints. On the r. wing, in the foreground, is the daughter of Herodias receiving the head of John the Baptist, with a slight expression of horror admirably depicted in her features. In the landscape forming the background, are events from the Baptist's life. On the l. wing is St. John in the island of Patmos, gazing upwards at the visions of the Apocalypse, and ready to record them. There appear to him God the Father on his throne, with the Lamb and the four-and-twenty elders, the seven-headed dragon pursuing the woman, and the Archangel Michael's contest with it, the four horsemen, the motion of whose horses is admirably delineated, etc. The expression of humble astonishment in the face of S. John is remarkably happy. Throughout the entire work breathes a spirit of the purest religious poetry. On the outside of the wings are the donors of the picture, two brothers of the hospital (Anthony Seghers and Jacques de Keuninck) and two of the sisters (Agnes Cazembrood and Clara van Hultem), with the names of their patron saints. SS. Agnes and Clara are two of the most admirable heads ever painted by the master, both on account of the purity and devotion of their expression and the beauty of their features.'—*Prof. Waagen's Handbook of Painting. 1862.*

The third picture by *Memling*, a smaller work, also with wings, is (No. 3) the **Epiphany*, representing the Adoration of the Magi, and the Presentation in the Temple, painted in 1479 (under glass). The thin, bearded man looking in at the window, with the cap still worn by the convalescents of the hospital, is said to be a portrait of the master himself. To the r., Brother Jan Floreins van der Rijst, the donor, kneeling. On the inside of the shutters, the Nativity, and Presentation in the Temple; outside, John the Baptist and St. Veronica. In this picture the influence of Roger van der Weyden, Memling's teacher, is most distinctly visible, but the heads are more delicate and pleasing, and the execution bolder. The picture has unfortunately been much injured by cleaning.

A fourth small picture (No. 4), a diptych, painted in 1487, represents the *Virgin* with a red mantle, offering an apple to the Child; on the other wing the donor, Martin van Newenhowen (under glass).

'There is no more interesting specimen of portrait by Memling extant than this, none more characteristic for the large fair oval of the Madonna's face, or for that peculiar clearness which is so surely produced by scant shadow and spacious even light'. —
Crowe. The Early Flemish Painters. 1872.

Another picture by *Memling* (No. 5) represents a female *Bust*, with high cap and white veil, styled by the modern inscription 'Sibylla Zambetha'.

An *Entombment* (No. 6), also sometimes attributed to *Memling*, but perhaps by an inferior contemporary, possesses far less life and richness of colouring than the other pictures. There are also several good pictures by the two *Van Oosts* (a Philosopher, No. 1, is the masterpiece of one of them), a Madonna by *Van Dyck* (No. 29), portraits by *Pourbus*, etc.

The Hospital itself (containing 240 beds) is well worthy of a

visit. The large, open hall, divided by partitions into bedrooms, kitchen, and other apartments, and remarkable for its cleanliness and order, is interesting from having retained its mediæval aspect unchanged. A new and more commodious building, fitted up in modern style, has been erected adjacent to the original hospital.

The street from the station to the town passes a small open space planted with trees, and adorned with a poor *Statue of Simon Stevin* (Pl. 29), the inventor of the decimal system (d. 1635), and leads to the GRAND' PLACE, or market-place. One side of the square is occupied by the **Halles** (Pl. 23), a large building erected in 1364, and partially altered in the 15th and 16th centuries. One wing was originally intended for a cloth-hall, the other is now the meat-market. The **Belfry** *(Tour des Halles*, or *Grande Tour)*, erected at the end of the 14th cent., 350 ft. in height, leans slightly towards the S.E. It rises in two massive square stories, flanked with corner turrets, and surmounted by a lofty octagon. The summit commands a very extensive view. The chimes date from 1648. (Doorkeeper $^1/_2$ fr., custodian at the top $^1/_2$ fr.)

On the W. side of the market-place, at the corner of the Rue St. Amand, is the house called '*Au Lion de Flandre*', now a shop, a handsome old building in the mediæval style. According to a popular but probably erroneous tradition, it was occupied for a time by Charles II. of England, while living here in exile about the middle of the 17th cent. The citizens of Bruges conferred upon him a title of royalty by creating him 'King of the Guild of Archers'.

In the opposite house, called the *Craenenburg* (Pl. 9), now a tavern, the citizens of Bruges kept the German King Maximilian, the 'last of the knights', prisoner during twelve days, in the year 1488, on account of his refusal to concede the guardianship of his son Philip, heir to the crown of the Netherlands, to the king of France. The Pope threatened them with excommunication, and the Imperial army was directed to march against the city, notwithstanding which Maximilian was not liberated until, in the presence of the guilds and the townspeople, he had solemnly sworn to renounce his claim to the guardianship of his son, to respect the liberties of Bruges, and to forget the affront he had received. A few weeks later, however, he was released from his oath by a congress of Princes convened at Mechlin by his father, the Emp. Frederick III.

The long building on the E. side of the market, surmounted by a dome, and occupied by shops and cafés, was erected in 1789 on the site of the *Water Hall*, a covered harbour in which vessels could be loaded and unloaded under shelter.

The **Hôtel de Ville** (Pl. 25), an elegant Gothic structure with six towers, three at front and three in the back, was begun about 1377, and has been recently restored. The 48 niches in the principal façade, between the windows, are filled with statues of Counts

of Flanders, which replace those destroyed by the French sansculottes in 1792. The Counts of Flanders, on their accession to the throne, were in the habit of showing themselves to the people from one of the windows or balconies in front of this building, and swearing to maintain the privileges of the city (p. 9). INTERIOR: A battle-piece in the hall below (Finding of the body of Charles the Bold after the Battle of Nancy, in 1477), by *H. Dobbelaare*, was purchased for Bruges by the citizens with the aid of the government. Upstairs, in the vestibule of the library, is a representation of the principal squares of the town; also a large picture by *Dobbelaare*, representing the Works of Charity. The municipal *Library* (open from 10 to 1 o'clock) in the great hall which occupies almost the entire length of the building, is worthy of a visit on account of its fine Gothic roof of pendent wood-work. It also contains some remarkable old MSS., many of them with miniatures, missals of the 13th and 14th cent., the first books printed by Colard Mansion, the printer of Bruges (1475—84).

The *Archives* in the *Maison de l'Ancien Greffe*, adjacent to the Hôtel de Ville, open in summer from 2 to 6 p.m., contain a list of lottery-prizes drawn at Bruges in 1445, which proves that lotteries are of earlier origin than is commonly supposed, and that they were probably invented in Flanders, and not in Italy.

In the corner, adjoining the Hôtel de Ville on the r., is the ***Chapelle du Saint Sang** (Pl. 21), a small and elegant church of two stories, the lower of which dates from 1150, the upper probably from the 15th cent.; the portal and staircase, constructed in 1533, in the richest Flamboyant style, and seriously damaged by the sansculottes during the Revolution, were handsomely restored in 1829—39. The chapel derives its appellation from some drops of the blood of the Saviour, which Count Theodoric of Flanders (p. 9) is said to have brought from the Holy Land in 1150, and to have presented to the city. The interior consists of nave and aisles, with choir of the same breadth as the nave. The lower chapel rests on low round pillars, the upper on columns. The beautiful modern stained-glass windows, executed at Malines, comprise portraits of the Burgundian princes down to Maria Theresa and Francis I.; and also the history of the Passion and the arrival of the Holy Blood at Bruges, in four compartments. The altar, a beautiful specimen of modern sculpture in the Gothic style, was executed by *Michael Abbeloos* in 1858. The pulpit consists of a half-globe, resting on clouds, with the equator, meridian, and a few geographical names. On one of the pillars: *Memling* (?), Conveyance of the Holy Blood to Bruges. The confessional is modern. The valuable silver reliquary was presented by the monastic fraternities in 1617. The 'Holy Blood' is exhibited every Friday, 6—11.30 a.m. The miniature crown was presented by the Princess Mary of Burgundy (p. 27).

On the N. side of the Hôtel de Ville is the **Palais de Justice** (Pl. 28), formerly the town-hall of the *Franc de Bruges*, or district of the '*Buitenpoorters*', i.e., inhabitants 'outside the gate', who were not subject to the jurisdiction of the city. It occupies part of the site of an old palace of the Counts of Flanders, which was presented by Philippe le Bel to the 'Liberty of Bruges'. The *Court-Room* (castellan in the quadrangle, $^1/_2$ fr.) belongs to the original edifice of 1521—23, most of which was superseded by the present building in 1722. It contains a Renaissance **Chimney-Piece*, occupying almost the entire side of the room, a superb and unique specimen of carving in oak, executed in 1528—29 by *Guyot de Beaugrant*, the upper part from designs by the painter *Lancelot Blondeel*, probably to commemorate the battle of Pavia, and restored in 1850 by the sculptor *Geerts*. The statues, finely carved and nearly of life-size, represent Charles V. (in the centre), his maternal ancestors Mary of Burgundy and Maximilian of Austria on the left, and his paternal ancestors on the right of the spectator; in the small medallions his parents Philippe le Bel and Johanna of Castille, with the armorial bearings of Burgundy, Spain, &c.; the whole decorated with genii and foliage. Below the wood-work are four reliefs in marble, of the same period, representing the history of Susanna. The tapestry on the walls was manufactured at Ingelmünster (p. 22) in 1859, in imitation of the original, of which portions were found in the cellar.

A little to the N. of the Palais de Justice lies the small *Place Jean Van Eyck* (Pl. D, E, 4), surrounded by mediæval buildings, and bounded on the E. by a canal. In this *Place* are situated the *Ancien Poids Public*, of the 15th cent., and the Academy of Art.

The **Académie des Beaux Arts** (Pl. 2), founded in 1719, possesses a somewhat meagre collection of pictures, but several by Van Eyck and Memling must not be overlooked. The Academy, a Gothic edifice of the 14th cent., called *De Poorters' Loodze* (i.e., Citizens' Lodge; *poorters*, those who live within the *port* or gate), and formerly an assembly hall for the townspeople, was entirely remodelled in 1755. The façade is in course of being decorated with statues by sculptors of Bruges. The entrance is in the Rue de l'Académie at the side (admission on Sundays gratis, 11—1 o'clock; at other times $^1/_2$ fr.).

In the first Passage, modern works. — Room I.: 105. *Walleys* (Director of the Academy), Mary of Burgundy, visiting Memling in the hospital; 107. *P. Pourbus*, Last Judgment, 1551; 18. *Pourbus*, Passion, a winged picture; *J. Van Oost*, *Elder*, 26. Portrait of a man, 28, 29. St. Anthony in his trance, St. Anthony resuscitating a dead man. In the centre of the room is a poor statue of *John Van Eyck*, in marble, by Calloigne (1820), which formerly stood in the Place in front of the Academy. — Room II. To the r. and l. of the entrance: 7, 8. *Gheerardt David*, The sentence

of Cambyses against the unjust judge Sisamnes. The first picture represents the bribery, and the sentence of the King; the second the executioners flaying Sisamnes. Both pictures (completed in 1498, and belonging to the early period of the master) are boldly painted, with a brownish tone of colouring, and admirably finished. The composition is well conceived on the whole, but the foreground of the first picture is somewhat overladen. Most of the heads exhibit a marked individuality, and the hands are drawn with perfect accuracy. — Then to the r., farther on: *4. *Memling*, Triptych (1484). In the central picture is St. Christopher, with a blue garment and ample red cloak, looking up with astonishment at the Infant Christ sitting on his shoulders, as if unable to comprehend the continual increase of his burden. In a grotto is the hermit, leaning on a stick, with a lantern in his hand. To the r. is St. Benedict reading, to the l. St. Egidius with the doe. The ground is strewn with violets and other flowers. On the r. wing is the donor with his patron St. William, on the l. wing his wife with St. Barbara. On the outsides are St. John the Baptist and St. George in grisaille. This picture occupies a high rank among Memling's works. The heads of the three saints in the central picture are of great beauty, and the reflection of the rocky bank in the water is admirably rendered. The picture has unfortunately been much injured by the removal of the original varnish. St. George is probably by a different hand. — 15, 16. *P. Pourbus*, portraits. — 6. Death of Mary, by an unknown master of the Brabant School, formerly attributed to Schoreel; a copy in the cathedral. — *1. *John Van Eyck*, Madonna with the Infant Christ, St. Donatian and St. George, and the donor Canon George de Pala. This picture is strongly realistic. The Madonna is the ugliest ever painted by Van Eyck, the Child is lean and unattractive, and St. George has much the appearance of a common soldier. The portrait of the donor, however, is masterly, and St. Donatian is a dignified personage. The figures are two-thirds of life-size, being the largest which the master is known to have painted. The museum at Antwerp contains a copy of this picture. — 2. *John Van Eyck*, Portrait of his wife, 1439, evidently unflattered, but admirably finished, and faithful in every detail. — 3. After *John Van Eyck*, Head of Christ, with the spurious inscription, 'Joh. de Eyck inventor 1440', a reduced copy of the work in the museum at Berlin. — *5. *Gheerardt David*, Triptych, formerly ascribed to Memling. In the central picture the Baptism of Christ, on the r. wing the donor Jean des Trompes and his son, with their patron St. John the Evangelist; on the l. wing Elizabeth van der Meersch, the first wife of the donor, with her four daughters, under the protection of St. Elizabeth of Hungary. On the outsides of the wings are the Madonna and Magd. Condier, the donor's second wife, with her patron saint. This picture shows the great skill of the master in landscape painting.

The background of the inner pictures, with its rich gradation and varied accessories, is remarkably pleasing. The work is undated, but is probably earlier than the Judgment of Cambyses. — There are also two charming small coloured drawings on parchment by the same master, representing the Preaching of John the Baptist and the Baptism of Christ. — *9. *Jean Prevost*, The Last Judgment, a very impressive picture, notwithstanding several eccentricities. In the upper part the heads are very varied and beautiful, in the lower the characteristics of the elect and the damned are strongly marked.

Not far from the Academy is the *Marché du Mercredi*, where a *Statue of Memling* (Pl. 35) in marble, by Pickery, was erected in 1871.

The Gothic *Church of St. Anna* (Pl. 10) contains numerous paintings of the 17th and 18th centuries.

The somewhat remote **Eglise de Jérusalem** (Pl. 14), a small and simple late Gothic edifice of the middle of the 15th cent., contains below the choir an imitation of the Holy Sepulchre, founded by 'Messire Anselm Adornes', burgomaster of Bruges, who undertook two journeys to Jerusalem with a view to ensure the resemblance. The nave contains a bronze monument to him (d. 1483) and his wife (d. 1463). The stained glass dates from the 15th and 16th centuries. — In the vicinity, at the W. end of the town, is the *Couvent des Dames Anglaises* (Pl. 8), an English nunnery, with which an excellent school is connected. The church of the convent contains an altar, executed at Rome, and composed of rare Persian and Egyptian marbles. — To the r., a little farther on in the same street, is the handsome late Gothic guild-house of the *Arquebusiers of St. Sebastian*, with a slender octagonal tower, containing portraits and various antiquities. Charles II. of England (p. 16) and the Emp. Maximilian were both members of the guild.

The *Hospice de la Potterie*, on the Quai de la Potterie, a little beyond the episcopal seminary (Pl. 32), contains a good picture by *Peter Claeyssens*, representing Mary and the Child, God the Father, with angels and donors, dating from 1608, and several by *Martin de Vos*, *Van den Berghe*, etc.

The **Church of St. Jacques** (Pl. 15), a late Gothic brick building, consecrated in 1469, also contains several objects of interest. In the l. aisle are several pictures: *Lancelot Blondeel*, Martyrdom of SS. Cosmas and Damianus; **Jac. van Oost*, *Elder*, Presentation in the Temple, the Master's finest work; also pictures by *Pourbus*, *Honthorst*, etc. At the foot of the altar of the S. chapel is a fine glazed terracotta of the school of *Della Robbia*, representing Mary and the Child encircled with a wreath of flowers. A chapel to the l. of the high altar contains the mediæval monumental *Brasses* of several Spanish families, one of which, with the date 1577, to the memory of Don Francesco di Lapuebla and his wife, is very

elaborately executed; another, dating from 1615, is to the memory of Don Pedro de Valencia and his wife.

The *Cour des Princes* (Pl. 4), the ancient palace of the Counts of Flanders, where the nuptials of Charles the Bold with Margaret of York were celebrated in 1468, and where Philippe le Bel, father of Charles V., was born, has entirely disappeared, with the exception of a few fragments within the precincts of a private house.

The **Béguinage** (Pl. 3), at the S.W. end of the town, founded in the 13th cent., is inferior to that of Ghent (p. 39); but one or other of these extensive nunneries should be visited.

Bruges still maintains its ancient reputation for handsome women (*'formosis Bruga puellis'*).

Dante (*Inferno* xv., 4—6) compares the barrier which separates the river of tears from the desert, with the embankments which the Flemings have thrown up between Sluys (or rather the island of Cadzand) and Bruges, to protect the city against the encroachments of the sea:

'Quale i Fiamminghi tra Gazzante e Bruggia,
Temendo il flotto che inver lor s'avventa,
Fanno lo schermo, perchè 'l mar si fuggia'.

Damme, a village 1 hr. N.E. of Bruges, on the canal leading to Sluys, once a considerable and fortified seaport, was the birthplace of the Flemish poet Jacoh Maerlandt (13th cent.), to whom a statue by Pickery of Bruges was erected here in 1860. The Gothic town-hall and the half ruined church (13th cent.) are interesting.

5. From Ostend or Bruges to Courtrai.

Railway from Ostend to Thourout (15 M.) in 3/4 hr. (fares 2 fr., 1 fr. 50, 95 c.); from Bruges to Thourout (11 M.) in 25 min. (1 fr. 50, 1 fr. 10, 70 c.); from Thourout to Courtrai (22 M.) in 1 1/4 hr. (2 fr. 70, 2 fr. 20, 1 fr. 40 c.). The line belongs to a private company; numerous small stations.

The flat, agricultural district traversed by this line presents the usual Flemish characteristics, somewhat resembling many parts of England.

Stations from Ostend: *Snaeskerke*, *Ghistelles*, *Moere*, *Eerneghem*, *Ichteghem*, and *Wynendaele* (see below); stations from Bruges: *Lophem*, *Zedelghem*, then —

Thourout (*Duc de Brabant; Cygne; Union*), a town with 8000 inhab., derives its name from a grove once consecrated here to the worship of the Germanic god Thor (*Thorhout* = grove of Thor). It contains a seminary for teachers in connection with the diocese of Bruges, and a handsome new church. In the neighbourhood, 1 1/2 M. to the W., are the ruins of the castle of *Wynendaele*, once the property of the Counts of Flanders. Next stat. *Lichtervelde*.

From Lichtervelde to Dunkirk railway in 2 hrs., viâ *Cortemark*, *Handzaeme*, *Zarren*, *Eessen*, and Dixmuiden, the parish church of which contains a fine rood-loft of the beginning of the 16th cent., in the richest Flamboyant style, and an Adoration of the Magi by *Jordaens*.

[*From Dixmuiden to Nieuport*, railway in 35 min., viâ *Pervyse* and *Ramscapelle*. Nieuport, a small harbour, 12 M. S. of Ostend, now frequent-

ed as a sea-bathing place, possesses several new hotels and pleasant promenades.]

From Dixmuiden to Dunkirk viâ *Oostkerke*, *Ave-Capellen*, *Furnes*, *Adinkerke* (last Belgian station; near it *La Panne*, a small sea-bathing place), *Ghyvelde* (first French station), and *Roosendaal.* — **Dunkirk**, a strongly-fortified town with 32,000 inhab., in the Département du Nord, was taken by the English in 1388, by the Spaniards in 1583, again by the English during the Protectorate in 1658, and was finally purchased by Louis XIV. from Charles II. in 1662. It is now a busy commercial place and fishing-station. A considerable English community resides here (English church).

Next stations *Gits* and **Rosselaere,** French *Roulers*, a town with 12,433 inhab., high above which rises the handsome Gothic tower of the church of St. Michael. Rosselaere carries on a busy trade in linen goods. Here, on 13th July, 1794, a fierce conflict took place between the Austrians under Clerfait, and the French under Pichegru and Macdonald, in which the latter were victorious. This defeat was the prelude to that of Fleurus (p. 130), thirteen days later.

Branch-line to Ypres (14 M.) in 40 min. (fares 2 fr., 1 fr. 40, 90 c.). Stations *Moorslede-Passchendaele*, *Zonnebeke*, *Ypres* (p. 25).

The following stat. *Rumbeke* possesses a fine Gothic church and a château of Count de Thiennes. Stat. *Iseghem*, with 7753 inhab., contains numerous linen-factories. Tobacco is extensively cultivated in the environs. Between Iseghem and stat. *Ingelmunster*, a small town with extensive carpet-manufactories, is situated the handsome château of Baron Gillés.

From Ingelmunster to Deynze railway in 45 min. (fares 2 fr., 1 fr. 50, 1 fr. 5 c.). Stations *Meulebeke*, *Thielt*, a town with 11,500 inhab., *Aerseele*, *Grammene*, *Deynze* (p. 42).

From Ingelmunster to Oudenaerde branch-line in 57 min. (fares 2 fr. 35, 1 fr. 80, 1 fr. 15 c.). Stations *Oostroosebeke*, *Wielsbeke*, *Waereghem*, *Heirweg*, *Anseghem*, *Oudenaerde* (p. 42).

Stations *Lendelede* and *Heule;* the Gothic church of the latter has a clumsy tower. Near Courtrai the train crosses the *Ley* (or *Lys*).

Courtrai, Flem. *Kortryk* (*Lion d'Or*, *Hôtel du Damier*, both in the Grand' Place; opposite them, *Hôtel Royal; Hôtel du Midi*, at the station, to the r., second class; opposite, *Hôtel du Nord; Armes de France*, Rue de Lille, by the merchants' hall; *Restaurant* at the station), a manufacturing town with 25,104 inhab., situated on the *Ley (Lys)*, is famous for its table-linen and its lace, in the manufacture of which 5000—6000 women are employed. The flax of Courtrai enjoys a high reputation, and is manufactured in various districts of Belgium, as well as in the town itself. It is prepared with great care and skill. After being cut, it is carefully sunned and dried, stored for a year, then steeped in the water of the Lys, and sent to the factory. About one-twentieth of the soil in the environs produces flax. There are also extensive bleaching-grounds in the vicinity.

The street leading straight from the station and then turning to the r. leads to the large market-place, where the town-hall rises on the l. and the belfry on the r., while opposite to us are the church of St. Martin and the adjoining Notre Dame.

The **Town-Hall*, re-erected in 1526, was afterwards so disfigured by alterations that its original character was entirely destroyed; but since 1846, it has been completely restored, and the façade embellished with statues in the original style. Two richly decorated *Chimney-pieces in the interior (porter 50 c.) are worthy of notice. One of them, in the police-court on the ground-floor, is adorned with four coats of arms, the standard-bearers of the knights of Courtrai, and statues of the Virgin, Archduke Albert, and his wife. This room is now being embellished with frescoes from the history of Flanders by *Güffens*, and two of the projected seven pictures are finished. — The other and more interesting is that in the Council-Chamber upstairs, in the rich Flamboyant style, and completed before 1527. A series of reliefs below appear to refer to events in the earlier history of the town; in the middle and above are figures representing the vices (sloth, gluttony, voluptuousness, etc.) and the virtues (patience, temperance, chastity, etc.), with their corresponding punishments and rewards, adorned with rich foliage. On corbels are placed statues of Charles V., the Infanta Isabella (on the r.), and Justice (on the l.), and the walls are covered with large plans of the town and its jurisdiction ('*castelany*'), painted in oil (1641).

Nearly opposite the Town-Hall rises the *Belfry* (comp. p. 33). A little farther to the N. is the lofty tower of *St. Martin's Church*, which was begun about 1390 and re-erected in the 15th century. The church was struck by lightning in 1862, and almost entirely burned down, but has since been restored. Beautiful W. portal. The handsome pulpit of carved wood and the beautiful ciborium in stone, executed in 1385, were saved from the fire. The latter is to the l. in the choir, which also contains a winged picture by *Pourbus the Elder*, representing the Descent of the Holy Ghost, the Creation, and Baptism.

In the Rue de la Chaussée, near the Belfry, No. 16, is the *Museum* of the Courtrai *Academy of Art* (always open, fee 25 c.), containing several good modern pictures. The following are the best, beginning on the l.: **De Keyser*, Battle of the Spurs (see p. 24); *L. Verboeckhoven*, Sea-piece; *Robbe*, Cattle; *Van Dewin*, Grey horse; *Steinicke*, Tyrolese landscape; **Dobbelaare*, Memling painting the reliquary of St. Ursula in St. John's Hospital at Bruges (see p. 13).

The Rue de la Chaussée leads hence to the church of *Notre Dame*, which is said to have been founded in 1238 by Count Baldwin of Flanders, afterwards Latin Emperor, in honour of a hair of Christ, brought from Palestine by his uncle Philip of Alsace, and to this day an object of superstitious veneration. The chapel behind the choir contains the Raising of the Cross, one of *Van Dyck's* best pictures, unfortunately badly lighted, resembling a Rubens in boldness of design; it is inferior in freshness of colour, but the profound ex-

pression of tenderness and pain depicted in the countenance of the Crucified are unsurpassed. The altars to the r. and l. are adorned with good reliefs in marble of the 18th cent., by *Lecreux*, representing St. Rochus among persons sick of the plague, and Mary Magdalene with angels. The *Chapel of the Counts* on the r., added to the church in 1373, is adorned with modern wall-paintings by *Van der Plats*.

Below the walls of Courtrai, on 11th July, 1302, was fought the famous *Battle of the Spurs*, in which the Flemish army, consisting chiefly of weavers from Ghent and Bruges, under Count John of Namur and Duke William of Juliers, defeated the French under the Count of Artois. Upwards of 1200 knights and several thousand soldiers fell. The victors afterwards collected 700 golden spurs, an appendage worn by the French knights alone, and hung them up as trophies in a monastery-church which has since been destroyed. A small *Chapel* outside the Ghent Gate, erected in 1831, marks the centre of the battle-field.

From Courtrai to Brussels (54 M.) direct railway in 2—2½ hrs. (fares 6 fr. 50, 4 fr. 85, 3 fr. 25 c.), by *Oudenaerde* (p. 42), *Sotteghem* (p. 8), and *Denderleeuw* (p. 8).

From Courtrai to Renaix railway in 47 min. (fares 2 fr. 15, 1 fr. 60, 1 fr. 10 c.). Stations *Sweveghem*, *Moen-Heestert*, *Avelghem*, where the Schelde is crossed, *Orroir*, *Amougies*, *Renaix* (p. 42).

From Courtrai to Ypres (21 M.) by a branch line in 1 hr. (fares 2 fr. 80, 2 fr., 1 fr. 30 c.). First stat. *Wevelghem;* then **M**enin, Flem. *Meenen*, a town on the Ley with 10,000 inhab., once fortified, where the Prussian General Scharnhorst (d. 1813) first distinguished himself against the French. Stat. *Wervicq*, with 6802 inhab., possesses a number of tobacco-manufactories; the Church of St. Medardus dates from the middle of the 14th century. Stat. *Comines* (3501 inhab.), formerly a fortified town, was the birthplace of the historian Philip of Comines (d. 1509). Branch-line hence to Armentières in France, situated on the Lille and Calais railway.

Ypres, Flem. *Yperen (*Tête d'Or; Chatellenie)*, an old and once fortified town on the *Yperlée*, situated in a fertile district, with 17,000 inhab., who are chiefly occupied in the manufacture of linen and lace, possesses broad and clean streets, and was formerly the capital of West Flanders. The environs were once so marshy and unhealthy that sickly persons were proverbially said throughout Belgium to resemble the 'Death of Ypres'. Most of the marshes have now been drained and rendered arable. In the 14th cent. Ypres had a population of 200,000 souls, and upwards of 4000 looms were in constant activity.

The prosperity of the town has long since deserted it. A most interesting memorial of that period, however, has been preserved in the handsome **Cloth Hall*, the most considerable of the civic edifices of Belgium. It is a rich specimen of the Gothic style, begun in 1200, completed in 1304, less uncommon than the Halles at Bruges, but far superior in lightness and elegance. The E. portion, supported by columns, is of later date. The square *Belfry*, which rises from the centre, is unquestionably the oldest part. The edifice, being now no longer required for its original purpose, is used as a Town Hall. It is said to have suggested to Sir Gilbert Scott the idea of his successful design for the Town Hall of Hamburg. The 44 statues which originally adorned the façade, were restored in 1860, having been executed by *P. Puyenbroeck* of Brussels. They represent 31 sovereigns who bore the title of 'Count of Flanders', from Baldwin of the Iron Arm to Charles V., with their consorts.

The **Cathedral of St. Martin*, begun in 1221, consecrated in 1270, but never completed, is a fine Gothic edifice. The finest parts are the choir

Grand Boulevard
Promenade du Dok
Grand Bassin
Station d'Ecloo
Chemin de fer de ceinture
Cimetière
Plaine d'Exercices
Boulevard de la Byloke
Projet du nouveau Tir à la Cible
Jardin botanique
Boulevard
Ecole de Natation
Maison de Sûreté
Canal de Bruges
Hôtels :
a H. de Vienne C.3.
b H. Royal D.4.
c H. de la Poste D.4.
d H. Comte Egmont D.3.
e H. de Courtrai C.4.
f H. de Willington C.4.
g H. du Lion d'or C.3.
h Café des Arcades D.3.
Echelle de 1:22700

1	*Abattoir*	E.2.
2	*Academie*	B.3.
3	*Athénée*	C.2.
4	*Beffroi*	D.3.
5	*Beguinages*	F.2.3, B.4.
6	*Boucherie*	C.3.
7	*Bibliothèque*	C.2.
	Casernes :	
8	*de l'Artillerie*	G.3.
9	*de Cavalerie*	F.3.
10	*de l'Infanterie*	F.5.F.4.
11	*Casino*	C.5.
12	*Château des Comtes*	C.3.
13	*Citadelle espagnole*	D.2.
	Eglises :	
14	*Ste. Anne*	E.2.
15	*des Augustins*	B.3.
16	*St. Baron (Erecté)*	D.3.
17	*Ste. Barbe*	E.4.
18	*des Carmes*	B.4.
19	*des Dominicains*	C.4.
20	*St. Jacques*	C.3.
21	*St. Jean*	A.5.
22	*des Jesuites*	D.4.
23	*St. Michel*	C.4.
24	*St. Nicolas*	C.D.3.
25	*St. Pierre*	F.4.
26	*des Recollets*	B.4.
27	*St. Sauveur*	B.1.2.
28	*Schreyboom*	E.5.
29	*Temple protest.*	E.3.
30	*Hôpital nouvel*	E.5.
31	" " *militaire*	C.6.
32	*Hôtel de Ville*	D.3.
33	*Jardin botanique*	C.2.
34	" " *zoologique*	F.3,4.
35	*Marché aux Poissons*	C.3.
36	" " *du Vendredi*	C.3.
37	*Maison de force*	B.C.5.
	Musée (2 Academie)	B.3.
38	*Palais de Justice*	D.4.
39	" " *de l'Université*	D.3.
40	*Poste aux Lettres*	D.4.
41	*Statue d'Arteveldo*	C.3.
42	*Théâtre français*	D.4.
43	" " *flamand*	E.3.

and the portal of the S. transept with its magnificent rose window and handsome pediment. In the interior is a triptych representing the Virgin with the kneeling donor and symbolical scenes, erroneously attributed to John van Eyck. Another picture, representing the Fall of man, and bearing the date 1525, is probably a work of *Peter Pourbus*, or a master of similar character. A flat stone in the choir marks the grave of *Jansenius* (d. 1638), Bishop of Ypres, founder of a sect named after him, and still existing in Holland. Several dwelling-houses dating from the 15th and 16th cent. are also worthy of inspection.

From Ypres to Roulers see p. 22.

From Ypres to Poperinghe (12½ M.), a town with 10,700 inhab.; thence to (7 M.) *Hazebrouck* in France, a station on the Calais and Lille line (p. 46).

6. Ghent, French *Gand*.

Hotels. *Hôtel Royal (Pl. b), Hôtel de la Poste (Pl. c), both in the Place d'Armes; *Hôtel de Vienne (Pl. a), in the Marché-aux-Grains, R. 2, B. 1¼, D. 3½, A. ½ fr.; Hôtel du Lion d'Or (Pl. g), Place du Lion d'Or; Hôtel Wellington (Pl. f), Hôtel de Courtrai (Pl. e), both in the Rue aux Draps; Hôtel du Comte d'Egmont (Pl. d), Rue de Catalogne 17; Armes de Zélande, Marché-aux-Grains 37.

Restaurants. *Mottez*, Avenue Place d'Armes 3; *A l'Impératrice*, Rue de la Crapaudière, near the university; *Rocher de Cancale*, Marché-aux-Oiseaux, D. at 1 o'clock. — *Café des Arcades* (Pl. h), with a handsome saloon, in the Place d'Armes.

Baths. *Veuve Champon*, Rue Courte du Jour 16.

Vigilantes per drive 1 fr.; first hour 1½, each following hour 1 fr.

Theatre (Pl. 42), adjoining the Place d'Armes, handsomely fitted up. Boxes and stalls 4, parquet 2½, pit 1 fr. Performances in winter only, four times weekly. Opera generally good. Flemish pieces are performed in the new *Theatre Minard* (Pl. 43), Rue St. Pierre.

Flowers and exotics at the nursery-garden of *Verschaffelt*, Rue de la Coupure 15; *Winter Garden* of M. de Kerckhove Delimont, near the prison.

English Church in the Rue Digue de Brabant.

Principal Attractions: Cathedral (p. 28), view from Belfry (p. 33); Hôtel de Ville, exterior only (p. 34); Marché du Vendredi (p. 34), Marché-aux-Herbes, Marché-aux-Grains (p. 37), Church of St. Michael (p. 36), Béguinage (p. 39).

Ghent, the capital of E. Flanders, with 121,469 inhab, lies on the *Schelde* and the *Ley (Lys)*, as well as on the insignificant *Lieve* and *Moere*, which flow through the city in numerous arms. The city is of considerable extent, being upwards of 6 M. in circumference, and covering an area of 5750 acres, part of which, however, is occupied with gardens and bleaching-grounds. A canal, originally constructed in order to protect the town from inundations, 11 yds. in width, and 16 ft. in depth, and falling into the Schelde at Terneuzen (p. 8), connects the city with the sea, but has been comparatively little used since the separation of Belgium from Holland on account of the heavy imposts levied by the latter on vessels passing through. Another canal connects the Ley with the canal from Bruges to Ostend. Corn, rape-oil, and flax are important articles of commerce, but the commodities for which Ghent has long been famous are cotton and linen goods and lace, the manufacture of which employs one-tenth of the population.

Ghent is mentioned in history as early as the 7th century. At the beginning of the 13th cent., when the County of Artois was

united to France, Ghent became the capital of Flanders and the usual residence of the Counts. At a very early period a spirit of independence developed itself among the inhabitants, more especially the weavers; and they succeeded in obtaining from their sovereigns those concessions which form the foundation of constitutional liberty. At one period the citizens had become so powerful and warlike that they succeeded in repulsing an English army of 24,000 men, under Edward I. (1297), and a few years later they were the principal combatants in the 'Battle of Spurs' (p. 24), to the issue of which their bravery mainly contributed. Their subjection to the Counts of Flanders and the Dukes of Burgundy appears to have been little more than nominal; for whenever these princes attempted to levy a tax which was unpopular with the citizens, the latter sounded their alarm-bell, flew to arms, and expelled the obnoxious officials appointed to exact payment. On these occasions the citizens, who were always provided with arms, wore white bandages on their arms, or white caps, as a species of revolutionary badge. During the 13th, 14th, and 15th centuries revolutions seem almost to have been the order of the day at Ghent.

One of the most remarkable characters of his age was *Jacques Van Artevelde*, the celebrated 'Brewer of Ghent' (born 1290), a clever and ambitious demagogue, who, though of noble family, is said to have caused himself to be enrolled as a member of the Guild of Brewers in order to ingratiate himself with the lower classes. Owing to his wealth, ability, and remarkable eloquence, he acquired immense influence, and in 1337 was appointed 'Ruwaerd', or Protector, of Flanders. He was an ally of Edward III. in the war between England and France (1335—45), in which the democratic party of Ghent supported the former, and the Counts of Flanders the latter; and it is recorded that Edward condescended to flatter him by the title of 'dear gossip'. For seven years Artevelde reigned supreme at Ghent, putting to death all who had the misfortune to displease him, banishing the nobles and those who betrayed symptoms of attachment to their sovereign, and appointing magistrates who were the mere slaves of his will. Artevelde at length proposed that the son of Edward should be elected Count of Flanders, a scheme so distasteful to the Ghenters that an insurrection broke out, and Jacques was slain in his own house, 17th July, 1345, by Gerard Denys, the leader of his opponents. During this period, in consequence of the alliance with Ghent, the manufacture of wool became more extensively known and practised in England. Ghent also realised vast profits from its trade with England, a circumstance which induced the citizens to submit so long to the despotic rule of Jacques, to whom they were indebted for their advantageous connection with England.

Philip Van Artevelde, son of Jacques, and godson of Queen Philippa of England, possessed all the ambition but little of the

talent of his father. He was appointed dictator by the democratic party in 1381, during the civil war against Count Louis of Flanders, surnamed 'van Maele', and his administration was at first salutary and judicious, but he soon began to act with all the caprice of a despot. In 1381, when Ghent was reduced to extremities by famine, and the citizens had resolved to surrender, Philip counselled them to make a final venture, rather than submit to the humiliating conditions offered by the Count. He accordingly marched at the head of 5000 men to Bruges, and signally defeated Louis, who sallied forth to meet them. Elated by this success, Philip now assumed the title of Regent of Flanders, and established himself at Ghent in a style of great magnificence. His career, however, was brief. In 1383 war again broke out, chiefly owing to the impolitic and arrogant conduct of Philip himself, and Charles VI. of France marched against Flanders. Philip was soon afterwards defeated and slain at the disastrous Battle of Roosebeke, where 20,000 of the bravest Flemings are said to have perished. The city was obliged to submit to the Count, and after his death came into the possession of Burgundy.

The turbulent spirit of the Ghenters ultimately proved their ruin. In 1448, when Philippe le Bon of Burgundy imposed a heavy tax on salt, they openly declared war against him; and the best proof of the vastness of their resources is that they succeeded in carrying on the war for a period of five years (1448—54). The day of retribution and humiliation, however, at length arrived, and the burghers, brave but undisciplined, were compelled to succumb. On 23rd July, 1453, they were defeated at Gavre on the Schelde, and lost no fewer than 16,000 men. Philip now levied enormous contributions on the city; the corporation and principal citizens were compelled to march out at the gate with halters round their necks, and to kiss the dust at the feet of their master and conqueror; and the most valuable privileges of the city were suspended or cancelled. A complete stagnation of commerce was the disastrous consequence of this war.

In the year 1400 Ghent is said to have boasted of 80,000 men capable of bearing arms; the weavers alone, 40,000 in number, could furnish 18,000 fighting men from their guild. A bell was rung several times daily to summon the weavers to their work and their meals; and as long as it continued to ring, no vessels were permitted to pass the drawbridges, and no one ventured into the streets lest they should encounter the vast living stream which was hurrying in every direction. The same peal is rung to this day, but the times have changed in all other respects.

In 1477 the nuptials of the Archduke Maximilian were celebrated at Ghent with Mary of Burgundy, heiress of Charles the Bold, who by her marriage brought the wealthy Netherlands into the power of Austria. Here, too, on 24th Feb., 1500, the Emperor

Charles V. was born in the *Cour des Princes*, a palace of the Counts of Flanders long since destroyed, but the name of which survives in a street near the Bruges Gate. During his reign Ghent was one of the largest and wealthiest cities in Europe, and consisted of 35,000 houses with a population of 175,000. Charles V. is said to have boasted jestingly to Francis I. of France: *'Je mettrai votre Paris dans mon Gand'*. The turbulent spirit of the citizens having again manifested itself in various ebullitions, the emperor caused a *Citadel (Het Spanjaerds Kasteel)* to be erected near the Antwerp Gate in 1540, for the purpose of keeping them in check. No trace of the structure now remains. Counts Egmont and Hoorne were imprisoned in this castle in 1568 for several months before their execution. Within its precincts lay the ancient Abbey of St. Bavon, of which Eginhard, the secretary and son-in-law of Charlemagne, is said once to have been abbot. The ruins of the *Chapel of St. Macaire*, which was connected with the abbey, and dates from the 12th cent., are interesting to architects. The moats of the old citadel have recently been filled up, and the remains of the ramparts removed in order to make room for new streets.

The ***Cathedral** of *St. Bavon*, or *Sint Baefs* (Pl. 16), externally a cumbrous and unattractive Gothic structure, is in the interior one of the most richly-decorated churches in Belgium. The crypt was consecrated in 941, the W. portions about 1228; the choir was founded in 1274, and completed in 1300; the late Gothic chapels date from the 15th cent.; and the nave and transept were completed in 1533—1554. During the same century it suffered severely from Puritanical outrages.

The INTERIOR is of noble proportions, and rests on massive square pillars with projecting half-columns. On the walls of the nave are the names and armorial bearings of Knights of the Golden Fleece. The *Pulpit*, by *Delvaux* (d. 1778), half in oak, half in marble, represents the Tree of Life, with an allegory of Time and Truth.

The 24 CHAPELS of the aisles and choir contain pictures, which are here enumerated in their order from the W. entrance. Nos. 1, 6, 7, 9, and 10 of the choir-chapels contain admirable works, worthy of the most careful examination; that in the 6th is of European celebrity. Most of them being covered, the visitor should at once secure the services of the sacristan (fee 1 fr.; for each additional person $^1/_2$ fr.).

S. AISLE. 1st Chapel: *G. de Craeyer*, Beheading of John the Baptist. 2nd: *Paelinck*, St. Coletta receiving permission from the magistrates to found a convent. 3rd, behind the pulpit: **De Cauwer*, Baptism of Christ.

*CHOIR. The walls are partly covered with black marble, the balustrades are of white or variegated marble, and the doors of the chapels of bronze. The high-altar is adorned with a *Statue of St.*

Bavon in his ducal robes, hovering among the clouds, by *Verbruggen*. The scenes in grisaille from the Old and New Testament are by *Van Reysschot*. The four massive copper *Candlesticks* bearing the English arms are believed once to have decorated St. Paul's in London, and to have been sold during the Protectorate of Cromwell. On each side of the choir, adjoining the altar, are two handsome monuments to bishops, with large sculptures of the 11th and 13th cent., the best of them being that of Bishop *A. Triest* by *Duquesnoy* (d. 1654), the first to the left.

1st Chapel: *Pourbus*, Christ among the doctors; most of the heads are portraits, l. near the frame Alva, Charles V., Philip II., and the master himself; on the inner wings the Baptism and Circumcision, on the outer the Saviour and the donor of the picture. — 2nd: *De Craeyer*, Martyrdom of St. Barbara. (Opposite to it a fine modern monument in marble to the brothers Goethals, by *Parmentier*.) — 3rd: *Van der Meire* (a pupil of Van Eyck), Christ between the malefactors, a winged picture, opposite the altar. — 4th: *Van den Heuvel*, The Adulteress. — 5th: Nothing worthy of note.

6th: ***John* and *Hubert Van Eyck*, Adoration of the Immaculate Lamb, 'præstantissima tabula, qua representatur triumphus Agni Dei, etsi quidam improprie dicunt Adami et Evæ, opus sane præclarum, et admirandum'. —*Guicciardini*, 1560 (comp. also p. xxxvii). This work originally consisted of twelve sections, but has been dismembered, and is in part only in its original place, the wings being with the exception of the Adam and Eve (at Brussels, p. 65) in the gallery of Berlin.

'In the centre of the altarpiece, and on a panel which overtops all the others, the noble and dignified figure of Christ sits enthroned in the prime of manhood with a short black beard, a broad forehead, and black eyes. On his head is the white tiara, ornamented with a profnsion of diamonds, pearls, and amethysts. Two dark lappets fall on either side of the grave and youthful face. The throne of black damask is embroidered with gold; the tiara relieved on a golden ground covered with inscriptions in semicircular lines. Christ holds in his left hand a sceptre of splendid workmanship, and with two fingers of his right he gives his blessing to the world. The gorgeous red mantle which completely enshrouds his form is fastened at the breast by a large jewelled brooch. The mantle itself is bordered with a double row of pearls and amethysts. The feet rest on a golden pedestal, carpeted with black, and on the dark ground, which is cut into perspective squares by lines of gold, lies a richly-jewelled open-worked crown, emblematic of martyrdom. This figure of the Redeemer is grandly imposing; the mantle, though laden with precious stones, in obedience to a somewhat literal interpretation of Scripture, falls from the shoulders and over the knee to the feet in ample and simple folds. The colour of the flesh is powerful, brown, and glowing, and full of vigour, that of the vestments strong and rich. The hands are well drawn, perhaps a little contracted in the mnscles, but still of startling realism. — On the right of Christ the Virgin sits in her traditional robe of blue; her long fair hair, bound to the forehead by a diadem, flowing in waves down her shonlders. With most graceful hands she holds a book, and pensively looks with a placid and untroubled eye into space. On the left of the Eternal, St. John the Baptist rests, long-haired and bearded, anstere in expression, splendid in form, and covered with a broad, flowing, green drapery. On the spectator's right

of St. John the Baptist, St. Cecilia, in a black brocade, plays on an oaken organ supported by three or four angels with viols or harps. On the left of the Virgin a similar but less beautiful group of singing choristers standing in front of an oaken desk, the foremost of them dressed in rich and heavy red brocade. (Van Mander declares, that the angels who sing are so artfully done that we mark the difference of keys in which their voices are pitched.) — On the spectator's right of St. Cecilia once stood the naked figure of Eve, now removed to the Brussels museum — a figure upon which the painter seems to have concentrated all his knowledge of perspective as applied to the human form and its anatomical development. Counterpart to Eve, and once on the left side of the picture, Adam is equally remarkable for correctness of proportion and natural realism. Here again the master's science in optical perspective is conspicuous, and the height of the figure above the eye is fitly considered. (Above the figures of Adam and Eve are miniature groups of the sacrifices of Cain and Abel and the death of Abel.).

Christ, by his position, presides over the sacrifice of the Lamb as represented in the lower panels of the shrine. The scene of the sacrifice is laid in a landscape formed of green hills receding in varied and pleasing lines from the foreground to the extreme distance. A Flemish city, meant, no doubt, to represent Jerusalem, is visible chiefly in the background to the right; but churches and monasteries, built in the style of the early edifices of the Netherlands and Rhine country, boldly raise their domes and towers above every part of the horizon, and are sharply defined on a sky of pale grey gradually merging into a deeper hue. The trees, which occupy the middle ground, are not of high growth, nor are they very different in colour from the undulating meadows in which they stand. They are interspersed here and there with cypresses, and on the left is a small date palm. The centre of the picture is all meadow and green slope, from a foreground strewed with daisies and dandelions to the distant blue hills.

In the very centre of the picture a square altar is hung with red damask and covered with white cloth. Here stands a lamb, from whose breast a stream of blood issues into a crystal glass. Angels kneel round the altar with parti-coloured wings and variegated dresses, many of them praying with joined hands, others holding aloft the emblems of the passion, two in front waving censers. From a slight depression of the ground to the right, a little behind the altar, a numerous band of female saints is issuing, all in rich and varied costumes, fair hair floating over their shoulders, and palms in their hands; foremost may be noticed St. Barbara with the tower and St. Agnes. From a similar opening on the left, popes, cardinals, bishops, monks, and minor clergy advance, some holding croziers and crosses, other palms. This, as it were, forms one phase of the adoration. In the centre near the base of the picture a small octagonal fountain of stone, with an iron jet and tiny spouts, projects a stream into a rill, whose pebbly bottom is seen through the pellucid water. The fountain and the altar, with vanishing points on different horizons, prove the Van Eycks to have been unacquainted with the science of linear perspective. Two distinct groups are in adoration on each side of the fountain. That on the right comprises the twelve apostles, in light greyish violet cloaks kneeling bare-footed on the sward, with long hair and beards, expressing in their noble faces the intensity of their faith. On their right stands a gorgeous array of three popes, two cardinal monks, seven bishops, and a miscellaneous crowd of church- and laymen. The group on the left of the fountain is composed of kings and princes in various costumes, the foremost of them kneeling, the rest standing, none finer than that of a dark bearded man in a red cloth cap stepping forward in full front towards the spectator, dressed in a dark blue mantle, and holding a sprig of myrtle. The whole of the standing figures command prolonged attention from the variety of the attitudes and expressions, the stern resolution of some, the eager glances of others, the pious resignation and contemplative serenity of the remainder. The

faithful who have thus reached the scene of the sacrifice, are surrounded by a perfect wilderness of flowering shrubs, lilies, and other beautiful plants, and remain in quiet contemplation of the Lamb.

Numerous worshippers besides are represented on the wings of the triptych, moving towards the place of worship. On the left is a band of crusaders, the foremost of whom, on a dapple grey charger, is clad in armour with an undercoat of green slashed stuff, a crown of laurel on his brow, and a lance in his hand. On his left two knights are riding, also in complete armour, one on a white, the other on a brown charger, carrying lances with streamers. Next to the third figure, a nobleman in a fur cap bestrides an ass, whose ears appear above the press; on his left a crowned monarch on a black horse; behind them a crowd of kings and princes. In rear of them, and in the last panel to the left, Hubert Van Eyck with long brown hair, in a dark cap, the fur peak of which is turned up, ambles forward on a spirited white pony. He is dressed in blue velvet lined with grey fur; his saddle has long green honsings. In the same line with him two riders are mounted on sorrel nags, and next them again a man in a black turban and dark brown dress trimmed with fur, whom historians agree in calling John Van Eyck. The face is turned towards Hubert, and therefore away from the direction taken by the cavalcade; further in rear are several horsemen. The two groups proceed along a sandy path, which yields under the horses' hoofs, and seems to have been formed by the detritus of a block of stony ground rising perpendicularly behind, on each side of which the view extends to a rich landscape, with towns and churches in the distance on one hand, and a beautiful vista of blue and snow mountains on the other. White fleecy clouds float in the sky. There is not to be found in the whole Flemish school a picture in which human figures are grouped, designed, or painted with so much perfection as in this of the mystic Lamb. Nor is it possible to find a more complete or better distributed composition, more natural attitudes, or more dignified expression. Nowhere in the pictures of the early part of the 15th century can such airy landscape be met. Nor is the talent of the master confined to the appropriate representation of the human form, his skill extends alike to the brute creation. The horses, whose caparisons are of the most precious kind, are admirably drawn and in excellent movement. One charger stretches his neck to lessen the pressure of the bit; another champs the curb with Flemish phlegma; a third throws his head down between his fore legs; the pony ridden by Hubert Van Eyck betrays a natural fire, and frets under the restraint put upon it.

On the right side of the altarpiece we see a noble band of ascetics with tangled hair and beards and deep complexions, dressed in frock and cowl, with staves and rosaries, moving round the base of a rocky bank, the summit of which is wooded and interspersed with palms and orange trees. Two female saints, one of them the Magdalen, bring up the rear of the hermit band, which moves out of a grove of orange trees with glossy leaves and yellow fruit. In the next panel to the right, and in a similar landscape, St. Christopher, pole in hand, in a long red cloak of inelegant folds, overtops the rest of his companions — pilgrims with grim and solemn faces. Here a palm and a cypress are painted with surprising fidelity.

The altarpiece, when closed, has not the all absorbing interest of its principal scenes when open. It is subdivided first into two parts, in the upper portion of which is the Annunciation, in the lower the portraits of Jodocus Vydts and his wife, and imitated statues of St. John the Baptist and St. John the Evangelist. In the semicircular projection of the upper central panel are the Sibyls, whilst half figures of Zachariah and Micah are placed in the semicircles above the annunciate angel and Virgin. With the exception of Jodocus and his wife and the Annunciation, the whole of this outer part of the panels may have been executed under supervision by the pupils of the Van Eycks. — *Crowe & Cavalcaselle. The Early Flemish Painters. 2nd Ed. 1872.*

This work, the most extensive and imposing of the Flemish School, has undergone various vicissitudes. Philip II. endeavoured to obtain possession of it, but at length was obliged to be satisfied with a copy executed for him by Coxcie. In 1566 it was with difficulty rescued from Puritanical outrage, and in 1641 saved from danger of burning. An expression of disapproval by the Emp. Joseph II. in 1784, regarding the nude figures of Adam and Eve, induced the churchwardens to keep the picture under lock and key. In 1794 it was taken to Paris, and when it was restored in 1815 the central pictures only were replaced in their original positions, while the wings were ignorantly, or from avaricious motives, sold to a dealer, from whom they were purchased by the museum of Berlin for 410,000 fr. The two wings with Adam and Eve were kept concealed at Ghent, as being unsuitable for a church, down to 1861, when they were removed to the museum at Brussels in return for copies of the wings. The work was begun by Hubert Van Eyck for Jodocus Vydts about the year 1420, and finished by John in 1432.

The share which each of the brothers took in this work cannot be precisely ascertained. The central piece, and the figures of God the Father, Mary, John, Adam, and Eve, are usually attributed to Hubert, and the rest of the work to his brother.

7th Chapel: *Honthorst*, Descent from the Cross; at the side, *De Craeyer*, Crucifixion. — 8th: On the l. the monument of Bishop *Van der Noot* (d. 1730), who is represented as mourning for the scourging of Christ. On the r. the monument of another bishop of the same name (d. 1770), whose figure kneels before the Virgin. The altar-piece, representing the so-called Betrothal of St. Catherine with the Infant Jesus, and the Virgin with the holy women, are both by *Roose*, surnamed *Liemackere*. — 9th: **Rubens*, St. Bavon renounces his military career in order to assume the cowl. The figure of the saint is said to represent the master himself in the upper part of the picture, where he is received on the steps of the church by a priest, after having distributed all his property among the poor. To the l. are the two wives of Rubens, both in the costume of that period; one of them appears to be disengaging a chain from her neck, as if she would follow the example of the saint. — 10th: *Venius*, Raising of Lazarus, adjoining which is the monument of Bishop *Damant* (d. 1609). — 11th: *Zeyers*, Martyrdom of St. Livinus, the tutelary saint of Ghent. *Paqué*, Death of St. Rochus, modern. — 12th: Martyrdom of St. Catherine after a *Rubens* in the Church of St. Catherine at Lille. Opposite this chapel is the monument of Bishop *Van Eersel* (d. 1778). — 13th: Nothing worthy of special notice. — 14th: *M. Coxcie*, The Seven Works of Mercy.

The N. Transept contains the font in which Charles V. was baptized in 1500.

N. Aisle. 4th Chapel: *De Craeyer*, Assumption. A marble slab opposite records the names of the priests who refused to

acknowledge Bishop Lebrun, appointed by Napoleon in 1813. — 3rd: *De Craeyer*, St. Macharius praying for persons attacked by the plague. — 2nd: *Van Huffel*, St. Lambertus bringing charcoal in his chorister's robe in order to ignite the incense. — 1st: *Rombouts*, Descent from the Cross; *Jansens*, Pietà.

Of the CRYPT beneath the choir the W. parts only, resting on low pillars, belong to the original structure, which was consecrated in 941. The E. part, with its numerous chapels, is Gothic. Hubert Van Eyck and his sister Margaret are said to be buried here.

The TOWER (446 steps) affords a fine prospect, similar to that from the Belfry (fee 2 fr. for 1—4 persons).

The *Episcopal Palace* is a modern building on the E. side of the Church.

The ***Belfry** (*Belfrood*, or *Beffroi*, Pl. 4), a lofty square tower, two-thirds only of the projected height, rises near the cathedral, almost in the centre of the city, of which it commands a fine panorama. According to a note written upon the original design, which is preserved in the city archives, the construction was begun in 1183, but archæologists believe the foundation not to have been laid till a century later. In 1339 the works were suspended. Etymologists differ as to the origin of the word 'belfrood' or belfry, but the most probable derivation is from *bell* (Dutch *bellen*, to sound, to ring) and *frood* or *fried* (jurisdiction). One of the first privileges usually obtained by the burghers from their feudal lords was permission to erect one of these watch or bell-towers, from which peals were rung on all important occasions to summon the people to council or to arms. According to the modern inscription, the belfry is the '*gedenkteeken der gemeente vryheden van Gent*' (token of the common liberties of Ghent).

The concierge, who demands 2 fr. for accompanying visitors to the top of the tower, is to be found at the Estaminet St. Jean, Rue St. Jean (St. Janstraet). The total height of the tower is 386 ft. (269 ft. to the third gallery). The cast-iron spire is surmounted by a vane, consisting of a gilded dragon, 10 ft. in length, which was taken by Count Baldwin IX. from the church of St. Sophia at Constantinople in 1204, and presented to the Ghenters. The *view embraces a great portion of Flanders, as well as an admirable survey of the city. When the Duke of Alva proposed to Charles V. that he should destroy the city which had occasioned him so much annoyance, the monarch is said to have taken him to the top of the belfry, and there to have replied: '*Combien faudrait-il de peaux d'Espagne pour faire un Gant de cette grandeur?*'— thus rejecting the cruel suggestion of his minister.

The mechanism of the *Chimes* may be examined at the top of the tower. They are played by means of a cylinder, like that in a barrel-organ, the spikes on which set the tongues and hammers of the bells in motion. They may also be played by a musician, who

uses an apparatus resembling the keyboard and pedal of an organ. The tower contains 44 bells. A hole in one of them was made by a cannon-ball fired at the belfry by the Austrians from the old citadel in 1789, in order to prevent the citizens from ringing the alarm. The ball did not miss its aim, but failed to effect its purpose; for the tone of the bell continued unimpaired. One of the oldest and heaviest bells, which was recast in 1659, bears the inscription: '*Myn naem is Roeland; als ick klippe dan is't brandt; als ick luyde, is't victorie in Vlaenderland*' (My name is Roland; when I am rung hastily, then there is a fire; when I resound in peals, there is victory in Flanders).

The lower part of the Belfry, used as a town-prison, is called '*Mammelokker*', a Flemish word applied to the colossal statue over the entrance to the *place* of the Hôtel de Ville (representing a woman giving sustenance from her own breast to an old man in chains at her feet), and expressive of the filial act she is performing (*'Charité Romaine'*). The portal and figures probably belong to the 17th cent.

A Gothic building adjoining the Belfry, erected in 1325, was formerly the *Cloth-Hall*.

In the same *place* is situated the ***Hôtel de Ville** (Pl. 32), which consists of two entirely different parts. The picturesque façade towards the Rue Haut-Port, was constructed in 1481—1533, in the florid Gothic (Flamboyant) style, from designs by *Dominicus van Waghemakere* and *Romboudt Keldermans*, and restored in 1829, and is perhaps the most beautiful piece of Gothic architecture in Belgium. The E. façade, towards the market-place, with its three tiers of columns one above the other, was constructed in 1595—1628, in the Italian Renaissance style. The interior is uninteresting. The 'Pacification of Ghent', a treaty drawn up by a congress of the Confederates who assembled here in 1576 with a view to expel the Spaniards from the Netherlands, was signed in the throne-room here. A picture by *Van Bree* represents the Prince of Orange interceding for the oppressed Roman Catholics.

Opposite the N. façade of the Hôtel de Ville is the Rue des Grainiers, from which the Rue de la Promenade leads to the **Marché du Vendredi** (*Vrydagmarket*) (Pl. C, 3), an extensive square, surrounded by antiquated buildings. The most important events in the history of Ghent have taken place here. Homage was here done to the Counts of Flanders on their accession, in a style of magnificence unknown at the present day, after they had sworn, '*all de bestaende wetten, voorregten, vryheeden en gewoonten van't graefschap en van de stad Gent te onderhouden en te doen onderhouden*' (to maintain and cause to be maintained all the existing laws, privileges, freedoms, and customs of the County and city of Ghent). Here the members of the mediæval guilds, '*ces têtes dures de Flandre*', as Charles V. termed his countrymen, frequently assembled to avenge some real or imaginary infringement of their

rights, and here the standard of revolt was invariably erected. One of the most disastrous civic broils took place here in 1341, when Gerard Denys at the head of his party, which consisted chiefly of weavers, attacked his opponents the fullers with such fury that even the elevation of the host failed to separate the combatants, of whom upwards of 500 were slain. Jacques Van Artevelde, the famous 'Brewer of Ghent' (see p. 26), then in power, was afterwards assassinated by Denys. This fatal day was subsequently entered in the civic calendar as '*Kwaede Maendag*' (Wicked Monday). Under the rule of the Duke of Alva his auto-da-fé's were enacted in the Marché du Vendredi, and many thousand Ghenters were then compelled to emigrate, thus leaving the city half untenanted. A statue of Charles V. stood here down to 1796, when it was destroyed by the French sansculottes. It is now replaced by a **Statue of Jacques Van Artevelde** (Pl. 41), over life-size, executed in bronze by *Devigne-Quyo*, and erected in 1863. The powerful demagogue is represented fully accoutred, in the act of delivering the celebrated speech in which he succeeded in persuading the citizens of Ghent and the inhabitants of Flanders to enter into an alliance with England against the will of the Count of Artois. The three reliefs on the pedestal have reference to the three most important treaties concluded by Artevelde in behalf of Flanders. — A view of the principal towers of the city is obtained from the N. side of the market.

In the corner of a street on the W. side of the Marché du Vendredi is placed a huge cannon, called the '*Dulle Griete*' (Mad Meg), 19 ft. long and 11 ft. in circumference (resembling 'Mons Meg', a similar cannon cast at Mons, and now in the Castle of Edinburgh). Above the touch-hole is the Burgundian Cross of St. Andrew, with the arms of Philippe le Bon; the piece must therefore have been cast between 1419 and 1467. It is said to have been employed at the siege of Oudenaerde in 1452.

At the back of the E. side of the Marché du Vendredi rises the **Church of St. Jacques** (Pl. 20), said to have been founded in 1100. The present edifice dates from the end of the 15th or beginning of the 16th cent., but the towers are perhaps older. It contains nothing worthy of note except an excellent picture by *Jan Maes*, representing the departure of the youthful Tobias (probably the best work of the master, who was a native of Ghent), and two pictures of Apostles by *Van Huffel*.

The **Botanic Garden** (*Plantentuin*, Pl. 33), in the immediate vicinity, is the finest in Belgium. It was founded in 1797, and is commonly known as the *Baudeloohof*. The Victoria Regia is a good specimen of that noble plant. — The suppressed Baudeloo Monastery contains the *University Library* (100,000 vols.; 700 MSS., some of them very rare). The reading-room is open to the public.

The modern traffic of the city centres in the MARCHÉ-AUX-GRAINS

(Pl. C, 3), in which rises the ***Church of St. Nicholas** (Pl. 24), the oldest in Ghent. It was founded in the 10th cent., but the greater part of the present building, which in the main is in the early Gothic style, probably dates from the beginning of the 15th century. Notwithstanding various subsequent alterations and additions, it still presents an interesting mediæval aspect. The ten turrets on the lower tower have given rise to the bon mot: '*L'église a onze tours et dix sans* (same pronunciation as *cents*) *cloches*'. Many venerable treasures of art disappeared from the church during the religious wars and the wild excesses of the iconoclasts, but have been partially replaced by modern works, the best of which are here enumerated: *De Cauwer*, Descent from the Cross, high up on the r. of the principal portal; 2nd Chapel on the S.: *Maes*, Madonna and Child with St. John; 4th: *Quellin*, Crucifixion. Choir, 2nd Chapel: *Roose*, The good Samaritan; 4th: *Janssens*, St. Jerome. High altar-piece by *Roose*, Call of St. Nicholas to the episcopal office, this master's best work. N. Aisle, 3rd Chapel: *Steyaert*, Preaching of St. Antony. An inscription under a small picture on an opposite pillar in the nave records that *Oliver Minjau* and his wife are buried here, '*ende hadden tezamen een en dertich kinderen*' (i.e., they had together one-and-thirty children). When Emp. Charles V. entered Ghent, the father with twenty-one sons who had joined the procession, attracted his attention. Shortly afterwards, however, the whole family was carried off by the plague. The stained glass in the windows of the choir are by *Capronnier* and *Laroche*, 1851.

On the *Graslei*, a quay behind the W. side of the Corn Market, there are several interesting old buildings. The handsome *Skipper House* (No. 29) was erected in 1531 by the Guild of the Skippers.

***St. Michael's Church** (Pl. 23), a handsome Gothic edifice begun in 1445 (nave completed 1480, tower unfinished), was employed in 1791 as a 'Temple of Reason', and lost most of its treasures of art at that period. These have been replaced by a number of large modern pictures, which may be inspected for the sake of comparison with the ancient works in other churches (sacristan 1 fr., more for a party).

S. Aisle. 3rd Chapel: Model of the tower as originally designed. *Van Bockhorst*, Conversion of St. Hubert. — S. Transept. *François*, Ascension; *Lens*, Annunciation, both covered. — Choir. 1st Chapel: *De Cauwer*, Soul released from Purgatory. 2nd: *Van der Plaetsen*, The Pope exhorting Louis XI. to submit to the will of God, painted in 1838; *Spagnoletto*, St. Francis. 3rd: *De Craeyer*, Assumption of St. Catharine, one of the master's best works. 4th: *Ph. de Champaigne*, Pope Gregory teaching choristers to sing. 5th: *Van Mander*, St. Sebastian and S. Carlo Borromeo. 6th, at the back of the high altar: *Van Bockhorst*, Allegory, Moses and Aaron typical of the Old Testament; St. John, St. Sebastian, and the

Pope typical of the New. 7th: *Maes* (d. 1856), Holy Family. 8th: *Van Bockhorst*, David's Repentance; *Van den Heuvel*, Martyrdom of St. Barbara. 9th: *Zegers*, Scourging of Christ. 10th: *Th. v. Thulden*, Martyrdom of St. Adrian. 11th: *De Craeyer*, Descent of the Holy Ghost. — N. TRANSEPT: **Van Dyck's* celebrated Crucifixion, the only picture in Ghent by this master, is said to have been painted for the church in six weeks, for 800 fl. A horseman extends the sponge to the Saviour with his spear; John and the Maries below, weeping angels above. *Paelinck*, Finding of the Cross by the Empress Helena; painted at Rome in 1822. — N. AISLE. 4th Chapel: *Venius*, Raising of Lazarus. 2nd: *De Craeyer*, St. Bernard, St. Joseph, and St. George worshipping the Trinity. 1st: *Van Balen*, Assumption. — The **Pulpit* by *Frank*, 1846, a master-piece of taste and execution, rests on the trunk of a fig-tree in marble; Christ healing a blind man forms the principal group below.

Adjoining the Marché-aux-Grains on the N. lies the MARCHÉ-AUX-HERBES (*Groenselmarkt*), on the l. of which rises the extensive **Grande Boucherie** (*Groot Vleeschhuis*, Pl. 6), erected in 1408—1417. The lion with the flag-staff on the gable was placed there by the Guild of Butchers, the descendants of Charles V. and the pretty daughter of a butcher, who secured for her son and his descendants the sole right of slaughtering and selling meat in the city. The son of the emperor had four sons, the ancestors of the four families of Van Melle, Van Loo, Minne, and Deynoot, of whom alone the guild consisted down to 1794. An interesting mural painting in oil, executed by *Nahor Martins* in 1448, and recently restored, representing Mary and the Child with angels and the portraits of the donors, was discovered in the old chapel of the building in 1854.

Crossing the Place de Pharailde, we reach a gateway in the corner to the l., erected in 1689 in the Rococo style by the sculptor *Arthus Quellyn*, leading to the MARCHÉ-AUX-POISSONS (Pl. 35). The gateway is surmounted by a statue of Neptune (*'Neptuno Ganda tropaeum'*) by *Helderenberg*; to the r. and l. are the river-gods of the Schelde and the Ley, with inscriptions.

The **Oudeburg** (*s'Gravenkasteel, Gravensteen, Château des Comtes*; Pl. 12), a massive old castellated-looking gateway, with loop-holes, rises among modern houses in the same place, at the corner of the street. It is a remnant of the ancient palace of the Counts of Flanders, where Edward III. with his Queen Philippa were sumptuously entertained by Jacques van Artevelde in 1339, and where their son John of Gaunt (i.e., Gand or Ghent) was born in 1340. Here, too, the beautiful Jacqueline, Countess of Holland, was kept a prisoner for three months by Philippe le Bon of Burgundy in 1424. The palace was built in 868, but the gateway not before 1180. The latter, now the entrance to a cotton factory, is one of

the oldest structures in Belgium. A subterranean passage, $2^1/_2$M. in length, leading to a point outside the city, and probably employed for admitting soldiers to the palace in case of an emergency, has recently been discovered here.

The **Academy of Art** (Pl. 2), entered from the Rue Ste. Marguerite (but sometimes closed owing to alterations), with 700 students, established in the old Augustinian Monastery, adjoining the Augustinian Church, contains a **Musée** with about 140 pictures, most of the older of which were collected from the monasteries of Ghent dissolved in 1795. There are no works of pre-eminent merit, but the collection is worth a visit. To the r. and l. of the entrance: 10. *De Craeyer*, Francis I. of France presenting his sword to the Chevalier Lannoy after the Battle of Pavia (1525); 11. Emp. Charles V. landing in Africa on his expedition against Tunis. These large pictures, of which boldness of outline is almost the only merit, convey a good idea of the sumptuousness of the festivities of the 16th cent. To the l., farther on: 12. *Van Volsum*, Processions in the Marché du Vendredi on 18th Oct., 1717, on the occasion of the reception of Emp. Charles VI. as Count of Flanders; 3. *Adrian of Utrecht*, Fish-dealers; 9. *Jordaens*, Portrait of St. Ambrose; 5. *Rubens*, St. Francis receiving the Stigmata, similar to the picture in the Cathedral of Cologne; 16. *De Craeyer*, Coronation of St. Rosalia; 4. *De Craeyer*, Tobias with the Archangel Raphael; 8. *Van Helmont*, Christ on the Cross. On the posterior wall: 24. *Jordaens*, Christ and the Adulteress; 74. *Rombouts*, Themis sitting in judgment, a picture with numerous figures; 25. *Jordaens*, 'First be reconciled with thy brother'. On the r. side of the saloon: 21. *M. Coxcie*, Last Judgment; 17. *Duchastel*, Procession in the Marché du Vendredi, at the reception of Charles II. of Spain as Count of Flanders (1666); 6. *De Craeyer*, Solomon's Judgment; 18. *Verhagen*, Presentation in the Temple; 73. *Hanselaer*, Copy of Rubens' picture at Alost (p. 8). — In the central apartment: *31. *Pourbus*, Isaiah announcing to Hezekiah his recovery, with the miracle of the sun going ten degrees backward. On the wings a Crucifixion and the donor, the Abbot del Rio. — The last saloon contains *modern* pictures, many of them mediocre, chiefly painted about the beginning of the present century. The following are some of the best: l., *Paelink*, 133. Saul, 92. Anthea and her companions in the Temple of Diana at Ephesus; 98. *Piqué*, Hebe; 138. *Geirnaert*, Giving a pledge; 150. *De Vigne*, Forest scene; 89. *Hanselaer*, Abel's Offering; *De Keyser*, Slaughter of the Innocents; 145. *Funck*, Tyrolese landscape; 153. *Wittcamp*, Gaoler; 149. *Vennemann*, Children playing; 109. *Gallait*, Jesus and the Pharisees; 146. *Verweer*, Katwyk aan Zee, near Leyden (mouth of the Rhine); 83. *Paelink*, Judgment of Paris; 144. *Verboeckhoven*, Landscape with herd and cattle; 137. *Hanselaer*, St. Sebastian;

118. *Van Maldeghem*, Emp. Charles V. meditating on his lot; 139. *De Noter*, Winter scene in Ghent.

The extensive ***Béguinage** (Pl. 5; *Beggynhof*, from *beggen*, to beg; or from *St. Begga;* or from *Le Bègue*, a priest of Liège; the first derivation is probably the correct one, although the sisterhood is not now one of the mendicant orders), at the Porte de Bruges, founded in 1234, was one of the few nunneries which the Emp. Joseph II. suffered to escape dissolution. It remained unmolested during the French revolution also. The objects of this excellent female society are a religious life, works of charity, and self-support. They are subject to certain conventual regulations, and bound to obey their superior *(Groot Jufrouw)*, but are unfettered by any monastic vow. It is, however, a boast of the order that very few of their number avail themselves of their liberty to return to the world. There are at present twenty béguinages in Belgium, with about 1500 members.

The Béguinage of Ghent, the most important in Belgium, forms a little town of itself, with streets, squares, and gates, and is enclosed by walls and moats, which are crossed by six bridges. It contains 103 small houses, 18 convents, a large and a small church. The Sisters, about 700 in number, many of them persons of rank and property, attend vespers daily in the church. The traveller should not omit to be present at one of these services. The scene is very impressive. The Sisters all wear black robes (failles), and a white linen covering on their heads. Novices have a different dress, whilst those who have been recently admitted to the order wear a wreath round their heads. The doors of the houses in which the Sisters reside, sometimes alone, sometimes several together, are inscribed with the names of their tutelary saints. Lace-making is the principal occupation of the Béguines, beautiful specimens of whose work may be purchased at their wareroom at more reasonable prices than in the town. Projected new buildings will cause the removal of the Béguinage, but the Duc d'Arenberg's interest has procured another site on the neighbouring Mt. St. Amand, where upwards the establishment is to be transferred.

Near the Béguinage, on the r. bank of the *Coupure*, a canal completed in 1758, connecting the Ley with the great Bruges Canal, is situated the **Casino** (Pl. 11), nearly opposite to the Penitentiary. This handsome building, erected in 1836, is employed for the biennial flower-shows of the Botanical Society *(Maetschappy van Kruidkunde)*. Ghent, which is not unfitly surnamed '*La Reine des Fleurs*', has a speciality for horticulture, and annually exports whole cargoes of camellias, azaleas, orange-trees, and other hothouse plants to Holland, Germany, France, and Russia. There are upwords of sixty nursery-gardens in the environs of the city.

Nearly opposite the Casino, on the other side of the canal, rises the **Maison de Force** (Pl. 37), a prison of European celebrity. It

is built in the form of an octagon, with nine courts in the interior, communicating with each other by strong gates. The prison constitutes an extensive factory, the inmates being chiefly employed in manufacturing linen for the use of the army. Part of the profits yielded by the prisoners' work is set apart for them, and, if industrious, they may earn 20—30 fr. in a year. To prevent possibility of bribery, zinc tokens are used instead of money within the precincts of the prison. The building, which can accommodate 2600 convicts, was begun under Maria Theresa in 1772, but not completed until 1825. It was once visited by Howard, the English philanthropist, and recommended by him as a model for imitation. Physicians, judges, and professors are admitted, but other visitors require permission from the Minister of Justice at Brussels. The new *Prison* for solitary confinement, outside the Bruges Gate, contains 368 cells.

The **Kouter,** or *Place d'Armes* (Pl. D, 4), is a large open space planted with a double row of lime-trees, where a military band plays on Sunday and Wednesday evenings in summer. On Sunday mornings an abundantly-supplied flower-market is held here. On the E. side of the Kouter is the *Café des Arcades* (Pl. h), occupying the site of the house of the brothers *Hubert* and *John Van Eyck*, where they painted their celebrated picture. No. 16 in the Kalanderberg, immediately to the l., was once the residence of *Jacques Van Artevelde*, whose bust, with a French inscription, was placed here in 1845.

Near the Kouter are situated three of the finest modern buildings at Ghent: —

The **Theatre** (Pl. 42), completed in 1848 from designs by *Roelandt*, has a fine façade, but its effect is impaired by the narrowness of the street.

The **Palais de Justice** (Pl. 38), an imposing edifice by *Roelandt*, completed in 1844, is bounded on two sides by the Ley. The chief facade to the N. has a peristyle of the Corinthian order. A broad stair leads from the E. entrance to the '*Salle des Pas Perdus*' (85 yds. long, 25 yds. wide), from which the different courts and offices are entered.

Between the Kouter and the Marché-aux-Grains is situated the **University** (Pl. 39), another edifice of *Roelandt*, with a façade towards the Rue des Foulons or de l'Université. The interior is admirably arranged. The Aula, to which a marble staircase ascends, is a rotunda supported by marble columns, and capable of containing 1700 persons. The inscription below the frieze on the peristyle of the chief façade records the foundation of the building under William I., in 1826. The *Natural History Museum* is a collection of some merit; there are also cabinets of *Coins*, *Medals*, and a few Roman antiquities. — An *Ecole du Génie Civil* and an

Ecole des Arts et Manufactures are connected with the university. The annual number of students is about 450.

The **Church of St. Pierre** (Pl. 25), which looks down on the railway-station from a height to the left, is architecturally uninteresting, but contains some valuable pictures. The building was destroyed by the Puritans in 1578, rebuilt in 1720, and employed as a picture-gallery from 1797 to 1809. Pictures (not covered, the sacristan's attendance therefore unnecessary), beginning on the r.: 1. *Janssens*, Miraculous Draught of Fishes, as an accessory to a large and pleasing landscape; 2. *Roose*, Nativity of Christ, an effective picture; the shepherds, figures of the old Flemish type, particularly good; 3. *Erasm. Quellyn*, Triumph of the Church; 4. *Roose*, St. Francis Xavier, the apostle of the Indians. Above the entrance to the choir on the r., a scene from the history of St. Livinus, master unknown. On the pillar: Christ crowned with thorns, after *Van Dyck* (original in the Museum at Antwerp). — Choir: *Van den Avond*, Holy Family, with dancing angels; a large landscape with two hermits as accessories, similar to No. 1. At the back of the high altar: *Zegers*, Christ healing a blind man. The chapel contains five small pictures by *Van Durselaer*, of the period of the Spanish supremacy, illustrative of the virtues of the miraculous image of the Virgin on the altar. Above the sacristy: *Zegers*, Raising of Lazarus. Altar-piece to the l. in the choir: *De Craeyer*, St. Benedict recognising the equerry of the Gothic King Totilas. Crucifixion, after *Rubens* (p. 109); *Van den Heuvel*, Distribution of the rosary; *Janssens*, Liberation of Peter. — N. Aisle.: *Th. van Thulden*, Triumph of the Catholic Church; *Van Thulden*, Time raises up Truth; Luther, Calvin, Wickliffe, and Huss lie in the dust; *Erasm. Quellyn*, St. Francis Xavier preaching; *Reyschot*, Landscape, the healing of a blind man as accessory. — Isabella, sister of Charles V., and wife of Christian II. of Denmark, is interred in this church, but no monument marks the spot.

The open space in front of the church has been formed by the demolition of part of the old abbey-buildings. Another part serves as a barrack.

The **New Citadel,** which adjoins the church, begun in 1822, completed in 1830, and surrendered to the Belgian insurgents the same year, belongs to a chain of fortresses constructed during the Dutch régime to protect the Belgian frontier. It commands the course of the Schelde and the Ley, and with the church is situated on the Blandinusberg, the only eminence in this district.

Ghent, like Antwerp and Brussels, possesses its *Jardin Zoologique* (Pl. 34), situated near the station of the government railway (admission 1 fr.). The neighbouring *Church of St. Anne* (Pl. 14), erected from *Roelandt's* designs in 1853, contains frescoes by *Canned.*

7. From Ghent to Courtrai and Tournai.

Railway from Ghent to Courtrai (27½ M.) in 1¼hr. (fares 3 fr. 25, 2fr. 35, 1fr. 60c.); from Courtrai to Tournai (19 M.) in 1 hr. (2fr. 15, 1fr. 60, 1fr. 10c.). From Tournai to Brussels, see R. 10.

The line traverses a flat, uninteresting district, through which the *Ley* (or *Lys*) winds on the right. First stat. (5½ M.) *La Pinte*.

From la Pinte to Oudenaerde (11 M.) by railway in 50 min. (fares 1 fr. 80, 1 fr. 35, 90 c.). **Oudenaerde**, Fr. *Audenarde* (*Pomme d'Or*, Grand' Place; *Saumon*, Rue Haute, near the Hôtel de Ville; *Hôtel de Bruxelles*, with café, opposite the station), a very ancient town with 6300 inhab., situated on the Schelde, and possessing considerable manufactories of linen and cotton goods. It was the birthplace of Margaret of Parma, regent of the Netherlands under Philip II., a natural daughter of Emp. Charles V. and Margaret van Geest. Under the walls of the town, on 11th July, 1708, the Allies commanded by Marlborough and Prince Eugene of Savoy gained a decisive victory over the French. Oudenaerde deserves a visit on account of its beautiful Hôtel de Ville, or town-hall.

The street to the r., nearly opposite the station, leads in 10 min. to the centre of the town. At the entrance to the town stands a monument in memory of volunteers from Oudenaerde who perished in Mexico while serving under Emp. Maximilian, by Geefs, erected in 1867. We next reach the Place in which is situated the *Town Hall*, a small, but very elegant building, erected in the late Gothic style in 1525—30, and recently restored. On the ground-floor is an arcade borne by columns, above which are two stories with pointed windows. The tower which rises in the centre of the façade is particularly rich. It consists of five stories and is covered with a crown-shaped roof. The numerous statuettes with which the building was once embellished have all disappeared. The portal of the council-chamber, a master-piece of wood carving, was executed by Paul van Schelden in the Renaissance style in 1530, and bears some resemblance to the famous doors of the baptistery at Florence. The council-chamber contains a handsome late Gothic chimney-piece, and there is another in the assembly-hall.

On the S. side of the Place, to the r. as we quit the town-hall, is the *Church of St. Walburga*, partly in the Romanesque style of the 12th cent., and partly in the Gothic style of the 14th and 15th, with a handsome tower. The *Church of Notre Dame*, to the W. of the Place of the Hôtel de Ville, and not far from the Schelde, an interesting example of the transition style of the 13th cent., but with later additions, is now undergoing restoration. It contains two monuments of the 16th century.

Beyond Oudenaerde the line proceeds viâ *Renaix* and *Leuze* (p. 51) to *Mons* (p. 127).

Stations *Deurle*; *Deynze*, a town with an ancient church (branch-line thence to Thielt and Ingelmunster, see p. 22); (19 M.) *Waereghem*, with 7217 inhab.; *Machelen*; *Haerlebeke*, where tobacco is extensively grown.

27½ M. **Courtrai**, see p. 22.

At Courtrai the Tournai line quits the flat land and enters an undulating and picturesque district. After ½hr. the train stops at *Mouscron* (pron. Moocron), the Belgian douane for travellers arriving from France, a large village with 7308 inhab. where the Flemish language gives way to the French.

From Mouscron to Lille in 37 min., fares 2 fr. 20, 1 fr. 65, 1 fr. 20 c. Stations *Tourcoing*, *Roubaix*, *Lille* (p. 48).

Beyond Mouscron, between stat. *Néchin* and *Templeuve*, the Belgian line quits the province of West Flanders for that of *Hainault*

(or Hennegau). To the l. rises *Mont-St. Aubert* (p. 45), 325 ft. in height, also called *Ste. Trinité*, from the small church on its summit. It is 4 M. distant from Tournai, and is much visited for the sake of the fine view which it commands. Near *Tournai* the train crosses the Schelde, and finally stops on the handsome quay constructed by Louis XIV.

8. Tournai.

Hotels. Hôtel de l'Impératrice, Rue de Maux 12; Singe d'Or, Rue de la Tête d'Or 7—9, moderate; Hôtel de la Petite Nef, Rue du Cygne 35, not far from the station; these three in the town. Hôtel de Bellevue, Quai Dumon 6, to the l., near the station. — *Taverne Alsacienne*, Grand' Place.

Tournai, Flem. *Doornik*, with 31,000 inhab., the most important and prosperous town of Hainault, and one of the most ancient in Belgium, was the *Civitas Nerviorum* of Cæsar, and the earliest seat of the Merovingian kings. It was modernised under Louis XIV., and few traces of its venerable age now remain, with the exception of one or two interesting mediæval houses. The extensive new fortifications, constructed by Vauban by order of that monarch, and extended after the second Treaty of Paris, are now demolished and converted into promenades. During a siege in 1581 by Alexander of Parma, the defence of the town was conducted by the Princess d'Espinoy, of the noble house of Lalaing, who is said to have combined the most undaunted bravery with all the circumspection of an experienced general. Although wounded in the arm, she refused to quit the ramparts, and did not surrender the fortress until the greater part of the garrison had fallen.

The *Schelde (Escaut)* divides the town into two nearly equal parts, of which that on the l. bank is by far the busier and more important. The handsome, broad **Quays**, planted with trees, contribute not a little to render Tournai one of the pleasantest-looking towns in Belgium. The river is generally crowded with barges, most of which are laden with coal from the mines of Mons, and are bound for Ghent and other important places on the river.

The railway-station is situated on the quay on the r. bank of the river. We cross the bridge to the r. (below which, farther to the r., is the old bridge with its three pointed arches), and follow the Rue du Cygne in a straight direction, leading to the triangular Grand' Place in the centre of the town. This Place is embellished with a **Statue of the Princess d'Espinoy**, in bronze, designed by *Dutrieux*, and erected in 1863. The heroic lady is represented in complete armour, with a battle-axe in her hand, leading her fellow-citizens against the enemy (see above).

In the Grand' Place is situated the ***Church of St. Quentin,** sometimes called '*la petite cathédrale*', a remarkably elegant structure,

erected about the same period as the cathedral, and an excellent example of the transition style. Stained glass by *Béthune* (1858).

On the other side of the Place rises the **Belfry**, a handsome square tower erected in 1190, with a modern spire, restored since 1852.

Proceeding to the l. round the Belfry, and to the l. again, we reach the —

***Cathedral** *(Notre Dame)*, a noble example of the Romanesque style. It is a cruciform basilica borne by pillars, with a passage round the choir and a series of chapels, and with five towers. The nave, which was not covered in until the 18th cent., dates from the middle of the 12th, and was probably consecrated in 1171. The transept was erected in the 13th cent. by French masters, on the model of the Cologne churches. The beautiful Gothic choir is of later date, and was consecrated in 1338, and the originally Romanesque façade was altered about the same period.

The INTERIOR was purged in 1852 of the unsuitable additions with which it had been disfigured in the course of centuries, and is now strikingly impressive. It consists of nave and aisles 136 yds. in length; nave 78 ft. wide and 78 ft. high; breadth of transept 73 yds.; height of choir 107 ft. The walls above the aisles are relieved by a triforium. The capitals of the pillars which are associated with columns are particularly rich and varied. The proportions of the transept are more graceful, and the galleries lower.

The church contains few pictures. In the first chapel of the S. (r.) aisle, on the posterior wall, a Crucifixion by *Jordaens;* in the transept, r., a Holy Family with a glory of angels, painted by *M. de Negre* in 1650; on the S. wall of the choir, Christ restoring the blind to sight, by *Gallait*, 1833, this master's first important work; on a pillar on the N. side of the choir, opposite the l. side of the high altar, a picture by *Rubens*, Rescue of souls from Purgatory, a bold composition, a female figure particularly beautiful. Most of the stained-glass windows are believed to be by *Stuerbout*. To the l. of the high altar is the Gothic reliquary of St. Eleutherius, the first Bishop of Tournai (6th cent.), elaborately executed in silver about the year 1200, and adorned with the figures of the Twelve Apostles. Opposite to it, to the r. of the high altar, there is a similar reliquary of the 8th or 9th cent., containing the relics of St. Peter the Martyr. The screen which separates the choir from the nave was erected in 1566; it is surmounted by a large group in bronze by *Lecreux*, representing St. Michael overcoming Satan. The stained glass of the choir by *Capronnier* is modern. At the back of the high altar a monument by *Duquesnoy* has been erected to the memory of all the bishops and canons of Tournai. The Sacristy contains a very valuable crucifix in ivory by the same master. The treasury is also worthy of inspection (sacristan ½ fr.).

We quit the church by the S. door in order to obtain a view of the exterior on this side also. We then turn to the r. towards the

Belfry, follow the Rue du Parc, the first street to the l., and passing a *Concert Hall* supported by columns, reach the gate of the small garden of the suppressed *Monastery of St. Martin*. The buildings of the priory above serve as an **Hôtel de Ville,** the tympanum of which contains the arms of the town, a tower with three lilies, surmounted by the Belgian lion. The small picture-gallery (fee 1/2—1 fr.) contains a few good works: Dead bodies of Counts Egmont and Hoorne (p. 72), by *Gallait* (a native of Tournai); a Virgin, and a Descent from the Cross, ascribed to *John van Eyck*; portraits by *Rembrandt*, *Rubens*, and *Van Dyck*; an equestrian statue of Louis XIV. by *Lebrun*.

The church of **St. Jacques,** dating from the 13th and 14th cent., somewhat resembles that of St. Quentin. The pulpit is in the form of a huge trunk of oak, wreathed with vines, and adjoined by a grotto, all carved in wood. The side altar-piece to the l. is a copy of Rubens' Purgatory in the cathedral.

St. Brice, a church of the 12th cent., on the r. bank of the Schelde, contains the tomb of Childeric (d. 480), king of the Franks. A number of interesting curiosities, now preserved in the National Library at Paris, were found in a coffin here in 1655; among them were upwards of 300 small figures in gold, resembling bees, with which the royal robes are said to have been decorated. Napoleon, on the occasion of his coronation, preferred them to the fleurs de lys as insignia of the imperial dignity. These relics were the property of Archduke Leopold William (d. 1662), stadtholder of the Netherlands. After his death they were presented by Emp. Leopold I. to the Elector of Mayence, who in 1664 sent them as a gift to Louis XIV.

Stockings and carpets are the staple commodities manufactured at Tournai. The latter are generally known as Brussels carpets. The art of weaving carpets is said to have been brought to Europe by Flemings, who learned it from the Saracens at the time of the Crusades. The *Manufacture Royale*, the principal manufactory at Tournai, although it has lost much of its original importance, still employs about 2400 hands. Most of the carpets are made by the work-people in their own dwellings. There are but few large factories in the town, in consequence of which it presents a much cleaner and pleasanter appearance than the other large industrial towns of Belgium.

Mont St. Aubert (p. 43), sometimes called *Ste. Trinité* from the small church of that name on the top, commands a very extensive panorama, although only 325 ft. in height, being the only eminence in the district, and is well worthy of a visit. The summit is about 4 M. distant. Carriage in 3/4 hr. (3—4 fr.). A voiturier lives near the Belfry.

9. From Ghent to Malines, or to Antwerp.

From Ghent to Malines (35 M.) in 1 3/4—2 1/2 hrs.; fares 3 fr. 25, 2 fr. 25, 1 fr. 65 c.; no express trains.

From Ghent to Antwerp (*Waesland Railway:* 31 M.) in 1 1/3—2 hrs. (fares 4 1/2, 3, 2 fr.). The crossing of the Schelde at Antwerp, which is

included in the fare, occupies nearly 1/2 hr. more. Carriages bad. This is the direct route. Travellers from Ostend or Bruges intending to take this route, book to Ghent only, where they take a fresh ticket at the station of the Waesland line, 1 M. from that of the Government-railway. The latter line conveys passengers to Antwerp viâ Malines (49 M.), a route which takes 1/2 hr. longer (fares 5 fr. 75, 4 fr., 2 fr. 90 c.).

From Ghent to Malines. The line crosses the Schelde. Stations *Melle*, *Wetteren* (where the strong '*Uytzet*' beer is brewed), and *Schellebelle*. Thus far the route is the same as that to Brussels (R. 3). Next stations *Wichelen* and *Audeghem*, beyond which the train crosses the Dendre.

From Audeghem to Ath railway in 1 3/4 hr., viâ *Alost* (p. 8), *Ninove*, *Grammont* (noted for its black lace), and *Lessines*.

18 M. Stat. **Dendermonde**, Fr. *Termonde (Plat d'Etain; Aigle; Demi-Lune)*, a small fortified town (8700 inhab.) at the confluence of the *Dendre* and *Schelde*. Louis XIV. besieged this place with a considerable army in 1667, but was compelled to retreat, as the besieged, by opening certain sluices, laid the whole district under water. The Emp. Joseph II. caused the fortifications to be dismantled in 1784, but they were reconstructed in 1822. The old church of *Notre Dame* possesses two good pictures by *Van Dyck*, a Crucifixion, and Adoration of the Shepherds; also a work by *De Craeyer*, and several ancient fonts.

From Dendermonde to Lokeren by railway in 1/2 hr. (75, 55, 35 c.). Stations *Grembergen*, *Zele*, *Lokeren* (see below).

The train stops at several unimportant stations, of which *Opdorp* is the last in Flanders and *Malderen* the first in Brabant, and beyond them crosses the *Senne* and the *Louvain Canal*.

35 M. **Malines**, see p. 94.

From Ghent to Antwerp. The train starts from the *Station d'Anvers*. This line traverses the *Waesland*, or *Pays de Waes*, one of the most populous, highly cultivated, and productive districts in Europe. During the civil wars in Flanders, the Waesland was a sterile moor, but at the present day every square-yard is utilised. The train traverses arable land, pastures, gardens, woods, and plantations in rapid succession, while comfortable farm-houses and thriving villages are seen at intervals. It is said that the attention usually devoted to a garden or a flower-bed is here given to every field; for the natural soil, being little better than sand, requires to be artificially covered with garden-soil. The agriculture of this tract is therefore worthy of the notice of farmers. In other respects the country is uninteresting.

11 M. Stat. **Lokeren** *(Hôtel du Miroir*, in the Grand' Place; *Hôtel des Stations)*, is a manufacturing town with 17,653 inhab. The *Church of St. Lawrence* contains some ancient and modern works of art. Extensive bleaching-grounds in the vicinity. Lokeren is the junction of the lines to Termonde and Alost (p. 8), and to Selzaete (p. 8). Stat. *Mille-Pommes*.

19½ M. Stat. **St. Nicolas** (*Quatre Sceaux*, in the market; *Miroir*), a pleasant-looking town with 23,900 inhab., is the busiest manufacturing place in the Waesland. In the market-place, ½ M. from the station, are situated the Hôtel de Ville and several mediæval dwelling-houses. One of the churches contains well-executed mural paintings by the eminent Antwerp artists Güffens and Sweerts, representing the Seven Sorrows of the Virgin. Near St. Nicolas the train crosses the Malines and Terneuzen railway (p. 8).

The last stations are *Nieukerke*, *Beveren* (a wealthy village with 6999 inhab., noted for its lace), *Zwyndrecht*, and *Vlaamsch-Hoofd*, or *Tête de Flandre*, the tête-de-pont of Antwerp, on the l. bank of the Schelde, where a steam ferry-boat awaits the arrival of the train (p. 98).

During the Siege of Antwerp (1832) the Dutch succeeded in cutting through the embankment above Tête-de-Flandre, in consequence of which the entire surrounding district, lying considerably below high-water mark, was laid under water to a depth of 4 ft., and remained so for three years. Twelve Dutch gunboats cruised over the fields and canals, cutting off all communication with the city in this direction. The rise and fall of the tide covered a vast area with sand; and the once productive soil, becoming saturated with salt-water, was converted into a dreary waste. Those parts from which the water was not thoroughly drained became unhealthy swamps, a disastrous result of the war felt most keenly in the environs of the city, where land was of great value. Enormous sums were expended on the work of restoration; the repair of the embankment alone cost 2 million francs. Almost every trace of the calamity is now happily obliterated.

31 M. **Antwerp**, see p. 98.

10. From London to Brussels viâ Calais.

Viâ Dover and Calais, Brussels is reached in 9½—10½ hrs.; sea-passage 1½—2 hrs. (fares 2*l.* 10*s.* and 1*l.* 17*s.* 3*d.*). Luggage registered at London is not examined till the traveller arrives at Brussels.

From London to Calais, by Gen. Steam Nav. Co.'s steamer twice weekly in 10—12 hrs.; actual sea-passage 4—5 hrs. (fares to Calais 11*s.* and 8*s.*). Luggage examined on arriving at Calais. From Calais to Brussels in 5—7 hrs.; fares 23 fr., 17 fr. 25, 11 fr. 40 c. — (From London to Brussels viâ Dover and Ostend 2*l.* 6*s.* 6*d.* and 1*l.* 13*s*; by Gen. Steam Nav. Co, 1*l.* 3*s.* 8*d.* and 18*s.* 10*d.* — Comp. RR. 1, 3. — Brussels may also be reached from London viâ Antwerp by the Gen. Steam Nav. Co's steamers three times, or the 'Baron Osy' once weekly, direct from London to Antwerp; or by the Great Eastern Rail. Co.'s steamers three times weekly from Harwich.)

Calais (*Hôtel du Buffet*, at the station, conveniently situated; *Hôtel Dessein* and *Hôtel Meurice* in the town, both of the first class. Hôtels *de Paris*, *de Londres*, *de Flandre*, etc., of the second class. Two *English Churches*, one at Calais itself, the other in the Basse Ville), a fortified town with 12,850 inhab., is an unattractive place, where few travellers will make a voluntary stay. The N. side is bounded by the *Bassin à Flot*, the *Fort de l' Echouage*, and the *Bassin du Paradis*. To the r. of the latter is situated the suburb of *Courgain*, inhabited exclusively by a fishing and sea-faring community. The *Quai de Marée* affords a pleasant walk. The

white cliffs of the English coast are visible in clear weather. The English residents at Calais still number nearly 2000, although they have comparatively deserted the town since the days of railways. Many of them are merchants and manufacturers of lace.

St. Omer, the first important station, is an uninteresting fortified town with 25,000 inhab.; environs flat and marshy, but not considered unhealthy. The *Cathedral* is a fine structure in the transition style. The English Rom. Catholic Seminary here, at which O'Connell was educated, is now almost deserted. A number of English families reside at St. Omer for purposes of retrenchment and education. English Church and resident chaplain. Stat. *Hazebrouck* is the junction of this line with the railways N. to Dunkirk, N.W. to Ypres (p. 24), and S. to Amiens and Paris.

Lille. Hotels: Hôtel de l'Europe, Rue Basse 30, 31; Villeroy, Rue Esquermoise; Hôtels de Gand, du Commerce, and de Bellevue in the Grand' Place; Hôtels de Paris, de Flandre and d'Angleterre in the Place de la Gare.

Restaurants. *Railway Buffet;* also at the hotels. — **Cafés.** *Grand Café*, Rue de la Gare 2; at the *Hôtel de Bellevue*; *Richard*, opposite the station; *Café du Boulevart*, corner of Rue Nationale and Boulevard de la Liberté.

Cabs and Tramway, Place de la Gare.
Post Office, Boulevard de la Liberté, near the Préfecture.
English Church. Resident chaplain.

Lille, originally *L'Isle*, Flem. *Ryssel*, the capital of the French Département du Nord, with 160,000 inhab., originally belonged to Flanders, but was taken by Louis XIV. in 1667, and was finally awarded to France by the Peace of Utrecht in 1713. It is a fortress of the first class and is situated in a well-irrigated and fertile plain on the *Deule*, a navigable river with which numerous canals are connected. In 1856 the population numbered 78,000 souls, but has more than doubled since the extension of the fortifications in 1858. Since that period numerous handsome streets and squares have sprung up, particularly on the S. side of the town, to the r. of the station. Lille is a very important manufacturing place. Its staple commodities are linen and woollen goods, cotton, cloth, machinery, oil, sugar, and chemicals.

Leaving the station, we proceed in a straight direction to the *Theatre* (Pl. 29), and turn to the l. through the Rue des Mameliers, passing the *Bourse* (Pl. 5), the court of which contains a bronze statue of Napoleon I. by Lemaire (1854). We soon reach the Grand' Place, a *Column* in the centre of which commemorates the gallant defence of the town against the Austrians in 1792. On the side of the Place opposite the Rue des Mameliers rises the —

Hôtel de Ville (Pl. 23), erected since 1846 in the Renaissance style, and containing a valuable *Picture Gallery* and **Collection of Drawings*, the latter of which is the most important in France after that of the Louvre. These collections are on the 2nd floor, and are

LILLE.
1:34.000.
0 100 200 300 400 500 600 700 800 900 1000
Mètres.
1. Académie de Musique E.2.
2. Archives départementales E.2.
3. Arsenal E.3.
4. Banque de France D.2.
5. Bourse E.3.
6. Colonne commém. de 1792 E.3.
7. Ecole de Natation C.3.
Eglises:
8. N.D. de la Treille E.2.
9. St André D.2.
10. Ste Catherine D.2.
11. St Etienne E.3.
12. Ste Madeleine E.2.
13. St Martin C.5.
14. St Maurice E.3.
15. St Pierre et St Paul D.4.
16. St Sauveur F 3.4.
17. St Vincent de Paul E.5.
18. Chapelle des Jésuites D.2.
19. Eglise anglicane E.4.
20. Temple protestant E.4.
21. Etat Major de la Place E.3.
22. Halles centrales D.3.
Citadelle
Commune de Lambersart
Chemin de Halage
Pte de Dunkerque
Esplanade de la Citadelle
Pte de Fontenelle
Pte de Béthune
Boulevard de Metz
Commune de Loos
Rue du Sentier
Chemin de Fer de Béthune
Gare de Loos
Gare de la Porte des Postes
Pte des Postes
Geograph. Anst. von

Wagner & Debes Leipzig

pen to the public daily, except Mondays, 9—5 in summer and 0—4 in winter. Entrance on the l. side of the building, where a tair ascends.

Opposite the stair is a small collection of pictures of no great value, ecently bequeathed to the city by A. Leleux. Passing to the l. of this, 'e reach the proper —

Musée de Peinture. I. Room. Several copies of old Italian works. Also, , 135. *G. Poussin* (d. 1675), The Roman Campagna, a small picture; ithout number, *Sandro Botticelli* (d. 1510), Madonna and Child; 293. *uido Reni* (d. 1642), Sibyl; 448. *Domenichino*, Victory of Cupid; 221. *Lan-anco* (d. 1647), St. Gregory. — 284. *L. Bassano* (d. 1627), Christ driving ıe money-changers from the Temple; 72. *P. Veronese* (d. 1588), Christ ı the Sepulchre; over the door, 238. *C. Maratti* (d. 1713), Consecration f the Temple of Peace; 366. *A. del Sarlo* (d. 1530), Madonna and Child ith St. John the Baptist; 281. *Jac. Bassano* (d. 1592), Interior of a house. - 283. *Jac. Bassano*, Wedding; without number, *B. Gentile da Urbino*, adonna and Child; 365. *A. del Sarto*, Madonna and Child with St. John nd three angels; 280. *Jac. Bassano*, Christ crowned with thorns; 3. *Cara-uggio* (d. 1609), St. John; 277. *Piazzetta* (d. 1754), Assumption. — 301. *Tin-oretto* (d. 1594), Portrait of an old man; *P. Veronese*, 73. Eloquence, 71. artyrdom of St. George, 74. Science.

II. Room. 209. *J. Jordaens*, The prodigal; 354. *D. Teniers junr.* (d. 694), Temptation of St. Antony; 109. *G. de Craeyer* (d. 1669), Four mar-yrs about to be buried alive; *A. van Dyck* (d. 1641), 149. Portrait, 150. arie de' Medici, 147. Christ on the Cross; 159. *H. Flandrin* (d. 1864), uilding of the Tower of Babel; 148. *A. van Dyck*, Miracle of St. Antony f Padua (hungry ass kneeling before the host, disregarding oats offered) him); 208. *Jordaens*, Christ and the Pharisees; 344. *Snyders*, Wild boar unt. — 547. *Frans Hals* (d. 1666), Haarlem fishwoman; 314, 313. *Rubens* l. 1640), Prudence and Abundance. — Without number, *G. Honthorst*, ilenus; 310. *Rubens*, St. Francis and the Madonna; 319. *Ruisdael* (d. 1681), andscape; *Rubens*, 308. Descent from the Cross, 309. Death of Mary Mag-alene; 151. *Van Dyck*, Coronation of the Virgin. — *Rubens*, 311. St. Bo-aventura, 312. St. Francis in the trance.

III. Room. 37. *Boilly*, 28 Portraits of French artists; 51. *J. de Boul-ngne* (d. 1634), Soldiers casting lots for Christ's coat. — 173. *Claude orrain* (d. 1682), Harbour at sunset; 352. *Stuerbout* (d. 1470?), The well f life; 442. *Wicar* (the donor of the drawings mentioned below, d. 1834), udgment of Solomon. — 83. *Ph. de Champaigne*, The good Shepherd; 31. Cast of Ghiberti's doors of the baptistery at Florence. In the corner ı the entrance to the Musée Wicar (see p. 50). 401—418. Portraits by l. *de Vuez* (d. 1720), a French painter, many other of whose works are lso preserved in this gallery; 436. *L. J. Watteau* (d. 1798), Scene at the iege of Lille by the Austrians; 285. After *N. Poussin* (d. 1665), Finding f Moses; 359. *G. Tilborgh* (d. 1678), Family scene. Also several bronzes. opies and an original statue in marble by *J. Samson* (d. 1867).

IV. Room. 357. *D. Teniers senr.* (d. 1642), Exorcism of devils; 251. *olenaer* (d. 1686), or *Ryckaert*, Carnival scene. — 429. *F. Watteau* (d. 323), Fête champêtre near Lille; 35. *L. L. Boilly* (d. 1845), Triumph of arat. Adjacent is another entrance to the Musée Wicar. — 81. *Ph. de hampaigne*, Annunciation; 356. *D. Teniers senr.*, Witches' meeting. — 537. eath of Cato of Utica, a bronze by *Ph. Roland* (d. 1816).

V. Room. Modern pictures of the French school: 260. *Ch. L. Müller* born 1815), Madness of Haidee, from Byron's Don Juan; 137. *C. D. uran*, Corpse of a murdered man carried by the brothers of mercy in he Campagna of Rome; 144. *Duveau* (d. 1867), Perseus and Andromeda; 61. *Ch. L. Müller*, Gamblers; 86. *Coignard*, Dutch cattle; 104. *G. Courbel*, fter dinner. — 63. *J. Breton*, Mt. Calvary; 14. *Baudry* (b. 1828), Punish-ıent of an unchaste Vestal; 362. *Troyon*, Forest scene at Fontainebleau; 58. *Moltez*, Melilus, one of the accusers of Socrates, from whom the eople recoil in disgust. — 115. *David* (d. 1825), Belisarius reduced to

poverty; 118. *E. Delacroix* (d. 1863), Medea; 195. *Hockert* (d. 1866), Sermon in Lapland; 49. *Bouchot* (d. 1842), Drunken Silenus; 306. *Roqueplan* (d. 1855), Death of Morris the hostage, from Sir Walter Scott's Rob Roy; 361. *Steuben* (d. 1856), Johanna the Insane, mother of Charles V.; 288. *A. de Pujol* (d. 1861), Joseph in prison interpreting the dreams of the baker and butler; 7. *Ansiaux* (d. 1840), John the Baptist before Herod; 113. *Daubigny*, Sunrise.

VI. Room. 216. *J. Jouvenet*, Christ healing the sick; 307. *Salvator Rosa* (d. 1673), Landscape. — 560. *Ph. Rousseau*, Kitchen. — 82. *Ph. de Champaigne*, Adoration of the Infant Christ; 220. *J. Dupré*, Victory of the French over the English at Hondschoote, 1793.

VII. Room. 65. '*Velvet*' *Breughel* (d. 1625), Repose during the Flight into Egypt; 21. *Berthelemy*, Shipwreck. — 240, *Mazerolle*, Nero and Locusta experimenting with poison on a slave; 553. *A. de Neuville*, Reconnoitreing in the Crimea. — 50. *C. Boulanger* (d. 1842), Fête de Dieu; 160. *Ch. Fortin* (d. 1865), Insurgents in the Vendée war; 143. *Amaury Duval*, Birth of Venus; 79. *Castiglione*, '*il Benedetto*', Animal piece; 156. *Faccini* (of Ferrara, d. 1577), St. Agatha the martyr healed by St. Peter; 247. *P. Mignard* (d. 1743), Girl. — 573. Goat-herd, a statue in marble by *Feugères des Forts.*

VIII. Room. Smaller pictures and copies: 317. After *Rubens*, The three Graces, an old copy from the original at Madrid. — We now return to the 4th Room and enter the —

****Musée Wicar,** a collection of upwards of 1400 drawings by the most celebrated masters, chiefly of the Italian school, formed by the painter *J. B. Wicar* (b. at Lille 1762, d. at Rome 1834), and bequeathed by him to his native city. It is arranged in schools, the masters of each being placed in accordance with the dates of their birth, and their names being in most cases inscribed on the frames. Beside the most important sketches are placed engravings from the corresponding pictures, affording an opportunity for most instructive comparisons. This collection is open at the same hours as the picture gallery.

Florentine School: *Giotto* (d. 1336), Seven figures of apostles; *Fra Angelico da Fiesole* (d. 1445), Monk praying; *Masaccio* (d. 1443), St. Luke, and several studies; *Luca Signorelli* (d. 1524); *S. Botticelli* (d. 1515). *Dom. Ghirlandajo* (d. 1498), Studies; *Leonardo da Vinci* (d. 1519), Distorted heads; *Fra Bartolommeo* (d. 1517), Monks, Madonna, etc.; *Michel Angelo Buonarroti* (d. 1563), Architectural drawings, sketches, and designs for Roman and Florentine buildings, upwards of 180 in number, including the plan of the vestibule of the Biblioteca Laurenziana at Florence; several drawings from the nude; instructions by Michael Angelo for the casting of a cannon; Letter of Francis I. of France to Michael Angelo; *Andrea del Sarto* (d. 1530). — Umbrian School: *Pietro Perugino* (d. 1524). — Roman School. *Raphael Santi* (d. 1520), 68 drawings, chiefly designs for Madonnas and Holy Families, among which it is interesting to recognise the ideas reproduced in several of the master's most important works; also studies for single figures', such as the violin-playing Apollo for the Parnassus, a group for the School of Athens in the Stanze of the Vatican. *Giulio Romano* (d. 1540). — Sienese School: *Sodoma* (d. 1554). — Parmesan School: *Correggio* (d. 1534). — Venetian School: *Tiziano Vecellio* (d. 1576), *Palma Vecchio* (d. 1548), *Paolo Veronese* (d. 1588). — Bolognese School: *Lodovico* (d. 1619) and *Annibale* (d. 1609) *Caracci*, *Guido Reni* (d. 1642), and *Guercino* (d. 1666). — German School: *Lucas Cranach* (d. 1553); *Albert Dürer* (d. 1528), Holy Family; *Hans Holbein junr.* (d. 1554), Several figures of apostles. — Dutch School: *Lucas van Leyden* (d. 1533); *Rembrandt* (d. 1674), Portrait. — French School: *Callot* (d. 1635), *Nic. Poussin* (d. 1665), *David* (d. 1825).

The Hôtel de Ville also contains the small *Musée Ceramique*, a collection of fine specimens of pottery; the *Musée Numismatique*, or collection of coins, in the same saloon; the *Musée Ethnographique* in two saloons; and a *Musée Industriel.*

Leaving the Hôtel de Ville we now cross the large Place in an oblique direction to the Rue des Débris St. Etienne in the opposite corner, and proceed by this street, the Rue des Prêtres, the Rue Basse (r.), and the Rue du Cirque (first to the l.) to *Notre Dame-de-la-Treille* (Pl. 8), a very large and handsome church in the style of the 13th cent., designed by the London architects H. Clutton and W. Burges, begun in 1855, but still unfinished.

The Gothic church of *Ste. Catherine* (Pl. 10) contains a high altar-piece by Rubens, representing the martyrdom of saints.

The handsome *Boulevard de la Liberté* generally coincides with the boundary between the old town and the modern quarters which are built in the present Parisian style. In the boulevard is situated the spacious new *Préfecture* (Pl. 26).

The *Porte de Paris* (Pl. 27), belonging to the old fortifications, but spared on their removal, was built in 1682 in the form of a triumphal arch in honour of Louis XIV. — The church of *St. Sauveur* (Pl. 16), situated in the Rue de Paris which leads from the arch to the centre of the town, dates from the 13th century. Beyond this church is the Rue du Priez, by which we may now regain the railway station.

From Lille to Brussels (68 M., in $2^1/_4$—$3^1/_2$ hrs.; fares 8 fr. 30, 6 fr. 20, 4 fr. 20 c.). About 4 M. to the S.E. of stat. *Ascq* is situated the village of *Bouvines*, where Emp. Otho IV. was defeated by Philip Augustus of France in 1214. *Baisieux* is the last French, and *Blandain* the first Belgian station, at each of which there is a custom-house.

Tournai, see p. 43. Thence to Courtrai (50 min.), see p. 22.

Beyond Tournai the undulating and well-cultivated province of Hainault is traversed. *Mont St. Aubert* (p. 45) long remains conspicuous to the left. Stations *Leuze*, a small town on the *Dendre*, the junction of the line to Mons (p. 127), to the S. E., and to Ghent (p. 25), to the N., and *Ligne*, which gives a title to the princely family of that name.

Stat. **Ath** (*Cygne; Paon d'Or; Hôtel de Bruxelles*, near the station; *Hôtel de l'Univers*, opposite the station), on the *Dendre*, formerly a fortress, with 8206 inhab., contains nothing to detain the traveller. The *Hôtel de Ville* was erected in 1600. The church of *St. Julian*, founded in 1393, was re-erected in 1817 after a fire. The *Tour de Burbant*, the most ancient structure in the town, dates from 1150. Numerous lime-kilns in the environs.

Belœil, the celebrated château and estate of the Prince de Ligne, which has been in possession of the family upwards of 500 years, lies about 6 M. to the S. of Ath. The grandfather of the present proprietor, the well-known and talented general and statesman, gives a long account in his letters of this estate with its park and gardens. Delille, in his poem 'Les Jardins,' describes Belœil as '*tout à la fois magnifique et champêtre.*' The château contains numerous curiosities of artistic as well as historic interest; a considerable library, with many rare MSS.; admirable

pictures by *Dürer*, *Holbein*, *Van Dyck*, *Velasquez*, *Leonardo da Vinci*, *Michael Angelo*, *Salvator Rosa*, and a number of modern artists; relics (fragments of the 'True Cross' and the 'Crown of Thorns'), and numerous gifts presented to the family by emperors and kings, from Charles V. to Napoleon I. Admission to the château is rarely denied by the noble proprietor.

From Ath to Grammont and Alost, see p. 8.

From Ath to Jurbise in 1/2 hr. (fares 1 fr. 10, 80, 55 c.), by *Maffles*, *Chèvres-Attres*, *Brugelette* (with a large orphan-asylum conducted by nuns), *Lens*, and *Jurbise*, where the Brussels and Paris line is reached. From Jurbise to Brussels, see p. 127.

Stat. *Enghien*, the next important place, a town with 4000 inhab. many of whom are occupied in lace-making ('point de Paris') possesses a château of the Duc d'Aremberg, with park and gardens (branch-line to Braine-le-Comte to the S., and to Grammont and Ghent to the N., p. 8). The train now quits the province of Hainault and enters that of Brabant.

Stat. **Hal** *(Cygne; Trois Fontaines; Univers)*, a town situated on the Senne and the canal of Charleroi, with 7813 inhab., is celebrated throughout Belgium as a resort of pilgrims, on account of the miracle-working image of the Virgin in the church of *Notre Dame*, an edifice in the purest Gothic style, begun in 1341, and consecrated in 1409. The church possesses numerous costly treasures presented by Emp. Maximilian I., Charles V., Pope Julius II., Henry VIII. of England, the Burgundian Dukes, and the Spanish governors. The altar is a fine work in alabaster, in the Renaissance style, dating from 1533. The font, in bronze, was cast in 1446. A monument in black marble, with the figure of a sleeping child, is dedicated to the son of Louis XI., who died in 1460. Another chapel contains 33 cannon-balls, caught and rendered harmless by the robes of the wonder-working image during a siege of the town.

Stat. *Loth*. The country traversed is hilly. The line runs for some distance parallel with the canal of Charleroi. Stat. *Ruysbroeck* was the birthplace in the 14th cent. of the mystic of that name. Near stat. *Forest* the train crosses the winding *Senne*, which waters a rich pastoral district. The train crosses the Boulevards of Brussels, commanding a view of the Porte de Hal (p. 69) to the r., and soon stops at the Station du Midi. **Brussels**, see below.

11. Brussels. French, *Bruxelles*.

Arrival. There are three railway-stations at Brussels: 1. Station du Nord (Pl. E, 1) for Ostend, Antwerp (and Holland), Louvain, Liège, and Germany. 2. Station du Midi (Pl. B 5) for Braine-le-Comte, Tournai, and France. 3. Station du Luxembourg (Pl. FG 5) for Ottignies, Namur, Givet (France), Luxembourg, Basle (and Germany); but most of the trains on this line also start from the Station du Nord. There is also a fourth station (Pl. C D 1), used for the goods-traffic only. The *Chemin de fer de ceinture* connects the several railway-lines, and has, besides, a local traffic. — *Cab* with one horse from the station into the town 1 fr., with two horses 1 1/2 fr.; ordinary luggage free, but in the fiacres of the suburbs 10 c. extra (comp. p. 54); the driver expects an additional

Explanation of Nos. in the Plan of Brussels.

1. Abattoirs (Slaughter-houses) B3, F2
2. Bains Léopold D4
3. — St-Louis E5
4. — St-Sauveur D3
5. Bibliothèque Royale (Royal Library) D4
6. Bourse (Exchange) C3
7. Casernes (Barracks) C1.2, E3, EF3, C5
8. Cathedral (St-Michel et Ste-Gudule) E3
9. Chapelle de l'Expiation, or Ch. Salazar D4
10. Colonne du Congrès E3
11. Conservatoire Royal de Musique D5
12. Ecole vétérinaire B5
13. Eglise du Béguinage C2
14. — St-Boniface E6
15. — Ste-Catherine C2
16. — St-Jacques-sur-Caudenberg E4
17. — St-Jean et St-Etienne D5
18. — des Jésuites F2, C4
19. — St-Joseph F4
20. — Ste-Marie F1
21. — St-Nicolas D3
22. — Notre-Dame de Bon-Secours C3, 4
23. — — — de la Chapelle C4
24. — — — des Victoires D5
25. Entrepôt Royal (Custom House) C1
26. Etablissement Géographique (Van der Maelen's) . . . B2
27. Galeries St-Hubert (Arcades) D3
28. Halles Centrales (Markets) C3
29. Hôpital St-Jean (St John's Hospital) E2
30. Hôtel du Gouvernement (Government Offices) . . . CD4
31. — de Ville (Town Hall) D3
32. Jardin Botanique (Botanic Garden) E2
33. — Zoologique (Zoological Garden) G5
34. Institut des Aveugles (Blind Asylum) C6
35. Maison du Roi D3
36. Manneken-Pis (Fountain) C4
37. Monnaies (Hôtel des), or Mint D3
38. Monument des Martyrs D2
39. — of Counts Egmont and Hoorn D3
40. Museum Bovie, rue du Trône, 207 . . . . . F6
    — of Natural History in the Palais de l'Industrie, No. 45.
    — Modern, see Palais Ducal, No. 50.
41. — of Paintings (Picture Gallery) D4
42. — Wiertz G5

43. Observatory . . . . . F
44. Palais du Duc d'Aremberg . . . . . D
45. — de l'Industrie . . . . . D
46. — de Justice (old) . . . . . D
47. — — — (new) . . . . . D
48. — de la Nation (Legislative Assembly) . . . . . E
49. — du Comte de Flandre (Crown-Prince) . . . . . E
50. — Ducal . . . . . E
51. — du Roi (Royal Palace) . . . . . E
52. Prison des Petits-Carmes . . . . . DE
53. Porte de Hal (Museum of Antiquities) C
Post Office in the Temple des Augustins see No. 73.
55. Station du Nord . . . . . E
56. — du Midi . . . . . B
57. — du Luxembourg . . . . . F
58. — de l'Allée-Verte (goods station) . . . . . D
59. Statue of General Belliard . . . . . E
50. — of Godfrey of Bouillon . . . . . E
61. — of Léopold I. . . . . F
— of Prince Charles of Lorraine, in the Palais de l'Industrie.
— of the Anatomist Vesalius, in the Place des Barricades F
64. Telegraph, Central Office . . . . . E
65. Théâtre Royal de la Monnaie . . . . . D
66. — des Galeries St-Hubert . . . . . D
67. — du Parc . . . . . E 4,
68. — Molière . . . . . E
69. — des Délassements . . . . . E
70. — Lyrique . . . . . D
71. — Alhambra . . . . . D
72. — des Variétés . . . . . D
73. Temple des Augustins, now Général Post Office . . . D
74. University . . . . . D
75. Vauxhall . . . . . E

Hotels.

a. Bellevue . . . . . E 4
b. de Flandre . . . . . E 4
c. de l'Europe . . . . . D 4
d. Mengelle . . . . . E 4
e. de France . . . . . E 4
g. Windsor . . . . . D 4
h. de Suède . . . . . D 3
i. de l'Univers . . . . . D 2
k. de l'Empereur . . . . . D 2
l. de Saxe . . . . . D 2
m. des Etrangers . . . . . D
n. de Hollande . . . . . D
o. de la Poste . . . . . D
p. de Brabant C
q. Callo . . . . . D
r. du Grand Monarque . . . D
s. du Grand Miroir . . . . D
u. de Vienne . . . . . D
v. de Dunkerque C
w. des Pays-Bas . . . . . D

fee. The traveller should insist on being driven to the hotel he has selected, and disregard any representations of the driver to the contrary.

Hotels. *Upper part of the Town*, near the park: *Bellevue (Pl. a), Place Royale 9; *Hôtel de Flandre (Pl. b), Place Royale 7—8; Hôtel Mengelle, Rue Royale 75; *Hôtel de l'Europe (Pl. c), Place Royale; *Hôtel de France (Pl. e), Montagne du Parc 4—8; *Hôtel Windsor (Pl. g.), Rue de la Régence 14. All these hotels are good, well situated, and expensive: R. 3—10 fr., B. 1½—2, D. 4—6, L. 1, A. 1 fr.; Hôtel Gürth, Rue de Luxembourg 50, R. 2—8 fr. (with restaurant).

Lower part of the Town: *Hôtel de Suède (Pl. h), Rue de l'Evêque 31, R. from 3 fr., B. 1½, D. 4½ fr.; *Hôtel de l'Univers (Pl. h), Rue Neuve 38—40, D. 4 fr; *Hôtel de l'Empereur, Rue Neuve 63, D. 4 fr.; *Hôtel de Saxe (Pl. l), Rue Neuve 77—79, R. from 3 fr., L. and A. 1½, D. 3½ fr.; *Hôtel de Hollande (Pl. n), Rue de la Putterie 61, an old-fashioned house, R. 3, B. 1½, A. 1 fr.; *Hôtel de la Poste (Pl. o.), Rue Fossé-aux-Loups 28, and Rue de l'Argent 10—12; charges in these last, R. from 2, D. 3—3½ fr. — Hôtel Gernay, Boulevard Botanique 16, new; Hôtel du Grand Monarque (Pl. r.) Rue des Fripiers 17, moderate; Grand Miroir (Pl. s.), Rue de la Montagne 28; Deux Fontaines, Rue de la Montagne 30; Wellington, Rue Neuve 43; Daillencourt et Pays Bays (Pl. w), Rue de l'Hôpital 28; Hôtel de la Campine, Marché aux Poulets 45; *Hôtel Callo, Petite Rue des Bouchers 27—29, unpretending; Prince of Wales, see below; Hôtel de Dunkerque (Pl. v.), Rue des Trois Têtes 10, near the Place Royale; Hôtel de Bordeaux, Rue du Midi 135; Hôtel de Vienne (Pl. u), Rue de la Fourche 24—26, R. 2½, B. 1¼, L. and A. ¾ fr., well spoken of; Hôtel des Quatre Saisons, Rue de l'Hôpital 28. Charges at these, R. 2, D. 2—3 fr. — The Hôtels Liégeois, d'Angleterre, and several others of humble pretension, with cafés, situated in the Rue du Progrès, facing the Station du Nord (opposite side from that on which the trains arrive), are open at 5 a.m. for the convenience of travellers by the night train from Cologne (R. 2, B. 1½ fr.).

A number of *Pensions* like those in Switzerland have also recently sprung up: Grand Hôtel Britannique, Place du Trône 3; De Boeck, Avenue de la Toison d'Or 45; Brackmann, Rue Fonsny 8; Gouret, Rue du Chasseur 2—4, etc.

Restaurants. **Mengelle*, Rue Royale 75, D. from 5 fr.; **Perrin*, Rue Fossé-aux-Loups 69, to the E. of the theatre, D. from 4 fr.; *Rocher de Cancale*, Fossé-aux-Loups 51; **Dubost*, Rue de la Putterie 23; *Grand Restaurant des Provençaux*, Rue Royale 40; *Café Riche*, Rue de l'Ecuyer 23, D. from 3 fr.; *Taverne Royale*, Galerie du Roi (St. Hubert) 29—31 and Rue de l'Ecuyer 55; *Café Américain*, Rue Léopold 3, at the back of the theatre; *Saulnier*, Rue Léopold 15, D. 2 fr.; *Pivont*, Rue de la Fourche 41; *Café des Boulevards*, Place des Nations 1, near the Station du Nord, D. 3 fr.; *Taverne Grand Café de l'Opéra*, rue de la Reine; *D'Hiver*, at the Hôtel des Deux Fontaines (see above), D. 1½—2 fr.; *Trois Arcades*, at the entrance to the Bois de la Cambre, D. 2 fr. — The following are English taverns, where good English beer is sold: *Prince of Wales*, Rue Villa Hermosa 8, first cross-street to the r. in descending the Montagne de la Cour; *Globe*, Place Royale 5; Carter's *Taverne du Musée*, Place du Musée 10, opposite the Palais de l'Industrie; *London Tavern*, Rue de l'Ecuyer 25, a little to the S. of the theatre.

Cafés. *Mille Colonnes*, *Suisse*, and *Trois Suisses* in the Place de la Monnaie, and *Café du Cercle*, all resembling the great Parisian cafés; *Sesino*, Boulevard Central 3; **Marugg*, Rue Treurenberg 8, to the E. of the Cathedral, good ices; also at *Marchal's* (*'Vauxhall'*), in the park, N.E. corner, where a band plays every evening in summer. — **Beer.** *English* is sold at all the best cafés; *Bavarian* by *Puth*, Rue du Tir 20, outside the Porte de Namur; *Au Prince Charles*, Rue d'Aremberg 10; *Taverne Victoria*, Rue des Fripiers 10; *Taverne St. Jean*, Rue St. Jean 22; *Taverne de Vienne*, Rue de la Madeleine 60; *Taverne Allemande*, Rue des Dominicains 17. — *Belgian* beer (*Faro*, *Louvain*, *Lambicq*, and *Uytzet*) is

largely consumed by the natives, but will probably be found unpalatable by the traveller. The *Estaminets*, or beer-houses, are very numerous.

Baths. *Bains St. Sauveur* (Pl. 4), Montagne aux Herbes Potagères 33, with good swimming basin; *Bains Léopold* (Pl. 2), Rue des Trois Têtes 8; *Bains St. Louis*, Rue de la Pépinière 14, etc.

Shops. The best are in the Rue de la Madeleine and Montagne de la Cour, the principal streets leading from the upper to the lower part of the city; also in the Rue Neuve and Passage (p. 73). Fixed prices at the most respectable establishments. Bronzes of every variety are sold at Rue d'Assaut 22, the street ascending to the cathedral. Toys and fancy articles at the *Foire de Leipzig*, a well-stocked bazaar, Montagne aux-Herbes-Potagères. *Money Changers* in the Montagne de la Cour, Marché-aux-Herbes, Rue des Fripiers, etc.

Brussels Lace. The following are the most important houses in this specialty: *Verdi Delisle (Compagnie des Indes)*, Rue de la Regence 1; *Doïmeries-Petit-Jean*, Rue Royale 2; *Duhayon-Brunfaut*, Rue Royale, 109; *Brunfaut-Carniaux*, Rue de Ligne 32; *Baert*, Rue Fossé-aux-Lonps 75; *Fuerison*, Rue de l'Ecuyer 38; *Junekers*, Rue du Midi 132; *Robyt*, Rue de Laeken 140; *Le Roy*, Rue de Brabant 96; *Darterelle Léon*, Rue des Plantes 5. The lace is less expensive than formerly, as the flowers or 'sprigs' are now sewn upon a ground of tulle instead of one made by hand. The flowers are either manufactured with the bobbin *(fleurs en plat)* or with the needle *(fleurs en point)*. About 130,000 women are employed in this manufacture in Belgium, and the value of their work is about 50 million fr. annually.

Booksellers. *Kiessling et Co.*, with lending library, Montagne de la Cour 26; *Muquardt*, Place Royale; *Office de Publicité* (Lebègue & Co.), Rue de la Madeleine 46. Engravings: *Goupil et Co.*, Montagne de la Cour; *Géruzet*, Rue de l'Ecuyer.

Post-Office. The central office is at present in the former Augustinian Church (Pl. 73; p. 74), Boulevard Central; open from 5 a. m. to 8 p.m. There are also numerous branch-offices, open from 7. a. m. to 7 p.m., all with telegraph offices. — Pillar letter-boxes in all the principal streets.

Telegraph-Office. Central office (Pl. 64), at the *Station du Nord*, Rue de Brabant; 'bureaux succursales' at the other railway-stations, the above-mentioned post-offices, etc.

Cabs. (A revised tariff will shortly be issued). *Vigilantes*, with one horse, hold 1—3 persons; *Fiacres* are larger carriages with two horses. Each vehicle ought to contain a tariff. Per drive within the city, including the boulevards, the railway stations, and the zoological and botanical gardens, vigilante 1, fiacre $1^1/_2$, at night (11—6 o'clock) 2 and $2^1/_2$ fr.; 'à l'heure' $1^1/_2$, 2, $2^1/_2$, 3 fr. respectively for the first hour, and 75 c., 1, 1, $1^1/_2$ fr. for each additional half-hour; per drive in the suburbs beyond the boulevards and within the first barrières, or in the Avenue du Bois de la Cambre as far as the entrance to the park (near a barrière) $1^1/_2$, $2^1/_2$, $2^1/_2$, 3 fr.; drive of one hour in the Allée Verte, the Bois de la Cambre, or the boulevards 2, 3 fr.; each additional half-hour, 1, $1^1/_2$ fr.

The cabs of the suburbs have different tariffs (e.g., vigilante from St. Gilles to the Station du Midi $1^1/_4$ fr. for 1—2 pers., $1^1/_2$ fr. for 3—4 pers.; each trunk 10 c.). Driver's fee 20—25 c.

Tramway *(Chemin de Fer Américain)*. Brussels possesses a very complete network of tramways, which are marked in our Plan their central point being in the Boulevard Central, near the new Exchange (Pl. 6). The cars run every 10 or 20 min.; fares 10—55c., (1st. class 5c. extra) according to the distance traversed. Numerous *Omnibuses* also traverse the town in every direction.

Theatres. *Théâtre Royal de la Monnaie* (Pl. 65), Place de la Monnaie, open daily, except Saturdays, in autumn, winter, and spring. Interior well fitted up and richly decorated. This theatre is supported by the city. Performances begin at 7, and last till 11 or later. Fauteuils d'orchestre and premières loges 6 fr.; balcon (reserved seats in front of

the best boxes) and secondes loges 5 fr.; parquet (between the stalls and pit) 4 fr.; secondes loges, at the side, 3½ fr; troisièmes loges and parterre (pit) 2 fr.; seats previously secured ('en location') cost ½—1 fr. each additional; bureau de location open daily 12—3 o'clock. — *Théâtre des Galeries St. Hubert* (Pl. 66; operas, dramas, comedies, vaudevilles), in the Passage of that name (p. 73), best boxes 4 fr. — *Théâtre du Parc* (Pl. 67), comedies, vaudevilles, dramas, stalls 5 fr. — There are also several theatres frequented by the lower classes, and cafés chantants: *Molière* (Pl. 68), Rue du Bastion; *Théâtre Lyrique* (Pl. 70; Flemish), Rue du Casino; *Alhambra*, Rue du Cirque; *Théâtre des Délassements* (Pl. 69; 1—2 fr.), Rue de Cologne, beyond the Station du Nord; *Casino des Galeries*, in the Passage; *Alcazar Royal*, Rue d'Aremberg. These latter not suited for ladies.

Concerts in winter (hitherto held in the Palais Ducal) in the new Conservatory of Music, Rue de la Regence, corner of the Petit-Sablon, given by the members of the *Conservatoire Royal de Musique;* admission 1—3 fr. — 'Concerts populaires et classiques' generally twice a month, on Sundays at 1 p.m., in the Théâtre du Cirque. Open-air concerts in the Parc every evening in summer (1st June to 31st August) at 8 p.m.; at the *Vauxhall* (Pl. 75; 75 c., on Thursdays 1 fr.), at the *Jardin Zoologique* (1 fr.), etc.

Popular Festivals. Church festival about the end of July, and anniversary of the Revolution, 23rd—26th Sept. (Procession in the Cathedral), on which occasions Flemish merriment becomes somewhat coisterous.

Embassies. *American*, Rue de Stassaert 14; *British*, Rue du Trône 42; *Austrian*, Rue du Montoyer 79; *Dutch*, Rue Montoyer 32; *French*, Place de l'Industrie 14; *German*, Rue du Commerce 54 (consulate, Rue du Boulet 8). *Swiss*, Rue des Comédiens 45.

English Church Service at the new *English Church* in the Rue Stassart (formerly Rue du Tir, Pl. C, 6), completed in 1874; at the Chapelle Royale, adjoining the Museum; at the Protestant Church in the Boulevard de l'Observatoire, and at the Protestant Church in the Rue Belliard. French and German services in the three last-named churches. Flemish Protestant services at Rue Blaes 70, and Quai au Sel 8. — *Synagogue*, Rue de Bavière. A new building (p. 67) is in course of construction.

Collections, Museums, etc.: —

Armour and Antiquities at the Porte de Hal (p. 69), daily 10—3, except Saturdays and Sundays

Bibliothèque Royale (p. 63), daily 10—3.

Botanical Garden (p. 76), daily till dusk; admission to the hothouses by payment of a fee.

Etablissement Géographique (p. 77), with collections of maps, coins, and minerals hothouses, etc., on week-days 9—11 and 1—4 o'clock.

Exchange (p. 75), daily.

Hôtel de Ville (p. 71); interior best seen in the forenoon.

Musée Wiertz (p. 76), daily 10—4.

Natural History Collection (p. 66), daily 10—3.

Palais Arenberg ('picture gallery, p. 67), generally shown on week-days, 10—4; visitors write their names in a book at the porter's lodge; fee 3—5 fr.

Palais Ducal (gallery of modern Belgian pictures, p. 58), daily 10—4.

Palais Royal (p. 58), shown in absence of the king only, and by special permission of the 'maréchal du palais', or minister of the household.

Picture Gallery (p. 64), daily 10—3; several of the rooms at present osed in consequence of alterations.

Picture Gallery, Historical (p. 66), daily 10—4 or, 10—5.

Pictures in the Augustinian church (p. 74), to which the general post-office is temporarily transferred.

Pictures, Historical, in the Palais de Justice (p. 68), daily, fee 50 c.; on Thursdays, Fridays, and Saturdays, 10—2, are the public sittings of the Cour de Cassation.

Pictures, see also Musée Wiertz, Palais Arenberg, Palais Ducal.

Zoological Garden (p. 76), daily admission 1 fr.; aquarium 50 c.;

the latter lighted with gas on concert-evenings (several times a week in summer).

Principal Attractions: Park (p. 57) and its environs; Palais Ducal (p. 58); Congress Column (p. 62); Cathedral, sacristan unnecessary (p. 61); Museum (p. 64); historical pictures in the Palais de Justice (p. 68) and the Church of the Augustinians (p. 74); Market-place and Hôtel de Ville, exterior only (p. 71); Rue Neuve and Martyrs' Monument (p. 74); Boulevard Central and New Exchange (p. 75); Passage St. Hubert (p. 73), in the evening by gaslight. Antiquities at the Porte de Hal (p. 69).

Brussels, the capital of Belgium, the residence of the royal family, and seat of government, is situated nearly in the centre of the kingdom, on the small river *Senne*, a tributary of the Schelde. The city consists of the lower part on the N.W. side, traversed by several canals and ramifications of the Senne, most of which are now vaulted over, and the upper part on the S.E. side, covering the slope which gradually rises from the river. In 1870 the population was 171,277 (about 10,000 Prot.), or including the eight suburbs, 314,077. There are upwards of 12,000 German and 6000 English residents. Most of the latter reside in or near the *Quartier Léopold* (p. 76), the highest and pleasantest part of the town. In 1874 the municipal budget amounted to about 24 million francs, upwards of one-third of was is expended on public works.

At the end of the 6th cent. a hermitage of the Christian Apostle *St. Géry* stood on an island in the Senne, and a few huts sprang up on a small marshy piece of ground adjacent to it (*broek*, marsh; *broeksele*, dwelling on the marsh, whence the present name of the city). In the 10th cent. the village had assumed the dimensions of a town. In 1044 it was considerably extended and surrounded by walls, and soon became an important station on the great commercial route between Bruges and Cologne. The princes and nobility erected their mansions on the heights rising gradually from the Senne, and after the 12th cent. Brussels became the residence of the Dukes of Brabant. The Burgundian princes, who subsequently resided here, were generally surrounded by a large retinue of French knights, in consequence of which, even at that period, French became the most fashionable language among the nobility of the Netherlands. The character of the city and its inhabitants thus gradually developed itself, the court and the nobility, with their French language and manners, being established in the upper part, while the lower quarters were chiefly occupied by the trading community and the lower classes, whose language and character were essentially Flemish.

These characteristics of the upper and lower parts of the city are recognisable at the present day. The former, which was rebuilt after a great conflagration in 1731, contains the Royal Palace, the Chambers, the handsome Rue Royale, nearly 1 M. in length, recently enlivened by some very attractive shops, the Rue de la Loi and the Rue Ducale with the ministerial offices, the Place Royale with the largest hotels, the aristocratic Quartier

Léopold, etc. etc. The well-known given by the Duchess of Richmond on the eve of the Battle of Waterloo took place in the house in the Rue Royale nearest to the former Porte de Schaerbeek. The streets descending from the Rue Royale to the lower parts of the town present a busy commercial appearance. The spacious market-place, with the magnificent Hôtel de Ville and the mediæval guild-houses, presents a very striking picture, and affords an idea of the ancient glory of the city, but the irresistible advance of modern improvement has left few other relics of antiquity. The most recent step in this direction has been the construction of the new Boulevard Central through the lower quarters of the city.

French is the language of the upper classes, *Flemish* that of the lower. Most of the citizens, especially those engaged in trade, know both languages; bnt persons of the lower classes occasionally do not understand French, whilst many of the upper are entirely ignorant of Flemish. Good French is spoken and written by the higher ranks of Brussels, but their accent differs slightly from the Parisian, and they sometimes use provincialisms. Uneducated Flemings have a difficulty in pronouncing *ch* and *j*; thus, *Sarles* instead of *Charles*, *zuze* instead of *juge*; and their French is usually interlarded with Flemish expletives.

Brussels has many points of resemblance with the French capital, and is not unfitly termed a 'Paris in miniature'. The Park, and the Bois de la Cambre may be regarded as representing the garden of the Tuileries and the Bois de Boulogne; while in the boulevards, the cafés, the shops, and the public amusements, the resemblance is more apparent. Brussels possesses many educational advantages, living is somewhat less expensive than at Paris, and the promenades and chief objects of attraction are within comparatively a narrow compass. The Belgians are generally good musicians, the opera and concerts are excellent, and the military band of the 'Guides' is one of the most celebrated in the world.

The ***Park** (Pl. E, 4), situated between the Rue Royale, Rue Ducale, Rue de la Loi, and Place des Palais, is an attractive spot, although of limited extent (500 yds. in length, 300 yds. in width). Two only of the statues which adorn the fountains are worthy of notice, the Diana and Narcissus of the fountain opposite the Palais de la Nation, both by *Grupello* (18th cent.). A small basin in one of the hollows is dedicated to the memory of Peter the Great, near which is a Magdalene by the sculptor *Duquesnoy*. The bust of the Czar was presented to the city by Prince Demidoff. The park was laid out by Maria Theresa, and was enclosed by a railing and a broad pavement in 1850. The sculptures at the entrance opposite the Palace, by *Poelaert* and *Melot*, represent Summer and Spring. The park is a fashionable resort on Sundays from 1 to 2.30 p.m., and on week-days from 3 to 4 p.m. (chair 10 c.), when a military band plays. There is also music here on most summer evenings at 8 o'clock (at the Vauxhall, Pl. 75; near which is the Théâtre du Parc, Pl. 67; while behind the latter are the rooms of the *Cercle Artistique Littéraire*). The streets descend-

ing from the park afford a fine survey of the lower part of the town. The Park is closed about an hour after dusk, when a bell is rung to apprise visitors of the approaching hour. During the eventful 23rd—26th of September, 1830, the park was one of the principal scenes of the conflict; it was occupied by the Dutch, while the Belgians advanced from the Place Royale.

To the l. in a small square, near the Place Royale and one of the entrances to the Park, rises the marble **Statue of Count Belliard** (Pl. 59), a French general (d. 1832) who was ambassador at the newly constituted court of Belgium in 1831—32, by *Geefs*.

The most important of the buildings surrounding the Park, are the Royal Palace on the S., the Ducal Palace on the E., and the Palais de la Nation on the N. side, opposite the Palais du Roi. The fourth side is bounded by the Rue Royale, which runs nearly N. and S.

The **Palais du Roi** (Pl. 51) presents few attractions, either externally or internally. It consists of two buildings erected during the last century, which were connected by an intervening structure adorned with a Corinthian colonnade in 1827. The whole edifice, which has recently been entirely remodelled, contains a number of apartments handsomely fitted up, and a considerable number of pictures. The best are several by *Verboeckhoven*; Crusaders at Jerusalem, by *Coomans;* Citadel of Antwerp immediately after its capture in 1832, by *De Braekeleer;* Temptation of St. Anthony, by *Gallait;* same subject by *Wappers;* and a Crucifixion and some portraits by *Van Dyck*. A flag hoisted on the palace announces that the king is either here or at Laeken. Opposite the Palace a large poplar, the only one of the Liberty-trees planted in 1830 now remaining, may be seen.

Adjoining the Royal Palace, at the corner of the Rue Ducale, is situated the **Palais Ducal**, or *Palais des Beaux Arts* (Pl. 50), formerly that of the *Prince of Orange*. It was erected at the national expense, and presented to the Prince, afterwards King William II. (d. 1849), in 1829. Since the revolution it has been the property of the government. The ground-floor now contains a *Musée des Plâtres*, or collection of casts; on the first floor are the **Musée Moderne*, a gallery of works of art by modern Belgian masters, and a spacious **Concert-Room* adorned with frescoes (admission, see p. 55). The pictures are not numbered, and their arrangement is frequently altered.

Musée Moderne. ENTRANCE HALL: *L. J. Matthieu*, Entombment; *Stallaert*, Destruction of Pompeii; *Jos. Lies*, Baldwin, Count of Flanders, punishing robbers; in front of it, Revenge and a Chastised Slave, sculptures by *Van Hove* (now a painter). Opposite the entrance is the concert-room (see p. 60). To the left, ROOM I.: Statuettes, medallions, and designs by *Van Geel*, *Godecharle*, *Van Beveren*, *Eeckhout*, etc.; pediments of the Palais de la Nation and the Château of Laeken, by *Godecharle*. — II.: r., *Alfr. Stevens*, Lady in a white silk dress; in the corner, *H. Bource*, Bad News; above it, *Van Eycken*, The painter Parmeggianino at

the plundering of Rome by the Connétable de Bourbon in 1527; *J. Jacobs*, Waterfall in Norway; *Kuytenbrouwer*, Stag-hunt; *Ph. J. v. Brée*, Festival of Corpus Christi at St. Peter's in Rome; *Ferd. Pauwels*, Widow of Jacques van Artevelde; above it, *Hunin*, Almsgiving; *F. Bossuet*, Abbey of St. Amand at Rouen; *J. B. van Moer*, Church of St. Maria de Belem in Portugal; *Gallait*, Art and Liberty in the centre, a Fallen Angel, a sculpture by *Jos. Geefs*. — III.: *Ed. Hamman*, Adrian Willaert playing the organ in the monastery at Bruges; *Ad. Dillens*, Recruiting, and Austrian soldiers halting at a tavern; *Navez*, Hagar and Ishmael in the wilderness; *W. Roelofs*, Landscape; *Van Brée*, Sixtus V., when a boy, tending swine; *J. L. H. de Haas*, Wild animals; in the centre, Expectant fisherman's Wife, a sculpture by *De Braekeleer*. — IV.: *Genisson*, Duke Albert and Isabella in the cathedral of Tournai, 1600; *A. Markelboch*, Orators of Antwerp preparing for a discussion, 17th cent.; *J. Robie*, Grapes; *L. Gallait*, Johanna the, Mad of Spain (p. 50; No. 351); *J. van Luppen*, Morning; *Brunier*, Wild Bull; *Jean Bapt. Madou*, Village-ball interrupted; *Ch. de Groux*, Saying grace. — V.: *Victor Lagye*, Examination of a witch; above it, *Ch. de Groux*, Pilgrimage to St. Guidon; *H. Leys*, Studio of Fr. Floris, Joyful entry ('blyde inkomst') of Charles V. into Antwerp, Mass in honour of Bertall de Haze, burgomaster of Antwerp; (above the last) Rich and Poor, Reopening of the cathedral at Antwerp for divine service, after the damage done by the Puritans (1566); *Fr. Stroobant*, Guild-houses in the market-place at Brussels; *Ch. de Groux*, Fr. Junius secretly preaching the Reformation at Antwerp; *Flor. Willems*, Bridal ornaments; in the centre, The Golden Age, by *Jacquet*. — VI.: **Jaroslaw Czermak*, Booty in the Herzegowina; *A. Thomas*, Barrabas at the foot of the Cross; *J. Stevens*, Dogs; *V. Stallaert*, Death of Dido; on the window-wall, *Ferd. de Braekeleer*, Distribution of fruit at a school ('le comte de mi-carême'), Golden wedding; *Ch. Verlat*, Conquest of Jerusalem by Godfrey de Bouillon. — VII.: Sculpture Saloon. Models and designs by *Kessels* (born at Mastricht 1784, died at Rome 1836), *Jos. Geefs*, *A. A. Dumont*, *Ch. Geerts*, etc.; in marble, *Canova*, Calliope; *Begas*, Maiden coming out of the bath; *Kessels*, Betrayal of Christ, Bust of Mary, and, at the other end of the room, Mary, Venus emerging from the bath, and a Child and duck; then, *P. Bouré*, Prometheus bound. — VIII.: *J. Rindermans*, Valley of the Amblève; *Al. Robert*, Luca Signorelli painting his dead son; *L. van Knyck*, Stable; farther on, above, *Ch. Verlat*, Godfrey de Bouillon at the capture of Jerusalem; **Eng. Verboeckhoven*, Roman Campagna; *Fr. Jos. Navez*, Athalie and Joas; in the centre, The love-sick Lion, by *W. Geefs;* Neapolitan water-carrier, by *A. Fassin;* Faith, Hope, and Charity, by *Laurent Delvaux*. — IX.: *F. J. Navez*, Judgment of Solomon; *P. J. Clays*, Sea-coast near Ostend; *Ad. Dillens*, Skaters; *F. Keelhof*, Landscape; *Eug. de Block*, Reading the Bible; *Alfr. de Knyff*, Landscape in a shower; *L. Kuhnen*, Landscape; above it, *J. de Senezecourt*, Lute-player; *P. J. Clays*, Roads of Antwerp; *F. J. Navez*, The rich man before Christ; in the centre, Neapolitan boy, by *A. Sopers*. — X.: *Eug. Delacroix*, Sketch for the ceiling of the Apollo saloon in the Louvre; *A. Lamorinière*, View of Edeghem; *Ommeganck*, View from the Ardennes; *J. Portael*, At the theatre; *Th. Fourmois*, Landscape. — XI.: *B. G. Wappers*, Charles I. going to the scaffold; *Clays*, Calm on the Schelde; *Jos. Geirnaert*, The examination; **Verboeckhoven*, Flock in a storm; *Ch. Tschaggeny*, Diligence; *J. B. van Eycken*, Descent from the Cross; *Bossuet*, Cathedral at Seville; *Eug. de Block*, Child reading to the convalescent; *Fourmois*, Landscape with mill; *P. F. Jacobs*, The head of Pompey shown to Cæsar; in the centre, Nymphs of the fountain, by *Barth. Frison*. — XII.; Cabinet of drawings and water-colours by *Ch. Billoin*, *L. Haghe*, *De Groux*, *Roelofs*, *Décamps*, *Simonean*, *Copman*, *Ingres*, etc.; in the centre, Innocence, by *Aug. Simonis*. — XIII.: *E. Wauters*, Madness of Hugo van der Goes; *J. B. de Jonghe*, Scene near Tournai; *A. Thomas*, Judas wandering about on the night after the Betrayal; *A. Robert*, Siege of a monastery; *Th. Fourmois*, The pond; above it, *J. Gassies*, Rejection of Hagar; in the centre, Cupid captured, *Fraikin*. — XIV.: *L. Robbe*, Cattle; *Kindermans*, Landscape; *Carlier*, Locusta experimenting with poison on a slave; *Van*

Regemorter, Autumn morning; *L. Robbe*, Landscape; *G. Piéron*, Autumn landscape; in the centre, Cupid, and Malice, by *J. Geefs*.

The spacious *Concert Room (*Grande Salle du Palais Ducal*; entrance from the vestibule, see p. 58), which occupies the centre of the building, and is entered from Room X., has recently been decorated by *Slingeneyer* with twelve finely-executed mural paintings, representing the most important events in the political and social history of Belgium. 1. The ancient Belgians under Ambiorix swearing to deliver their country from the Roman yoke, B.C. 54; 2. Clovis at the battle of Zülpich, vowing to introduce Christianity, A.D. 496; 3. Influence of Charlemagne, the Emperor in the school of Heristal, 768—814; 4. The culminating period of chivalry: Godfrey de Bouillon visiting the Holy Sepulchre after the conquest of Jerusalem, 1099; 4. Culminating period of civic prosperity: Jacques Van Artevelde advising the Flemish towns to remain neutral in the wars between France and England, 1337; 6. Culminating period of the power of the guilds: Anneessens (p. 69), the energetic defender of the rights of the guilds against the Austrian supremacy, before his execution, 1719; 7. Establishment of the present royal family, 1831; 8. The fine arts: Albert and Isabella of Austria, after their entry into Louvain, attend the historical teaching of Justus Lipsius; 9. Music: Willaert, Clément, Lassus, Gretry, etc.; 10. Ancient art: Philippe le Bon of Burgundy visiting John and Margaret Van Eyck; on the wall a portrait of Hubert Van Eyck; 11. Modern art: Rubens returning to his native country, and received by Van Dyck, Snyders, Jordaens, etc.; 12. Natural science: Vesalius the anatomist on the field of battle as the military physician of Charles V.

The garden which surrounds the palace is adorned with the Victor, a statue in bronze by *J. Geefs*.

Opposite the Royal Palace, on the N.E. side of the park, rises the **Palais de la Nation** (Pl. 48), erected by Maria Theresa in 1779—1783 for the assemblies of the old Council of Brabant, used as the *Palais des Etats Généraux* from 1817 to 1830, and now for the sittings of the Belgian Senate and the Chamber of Deputies. The reliefs in the pediment, by *Godecharle* (1782), are illustrative of the administration of justice.

On the ground-floor is a handsome Vestibule, from which the chamber of the deputies is entered to the r., and that of the senate to the l. The vestibule, which is open to the public, is adorned with modern *statues in stone. *Left:* Pepin of Héristal (d. 714), major-domo of the Austrasian Empire (p. 236), by *Simonis;* Theodoric of Alsace, Count of Flanders (d. 1168, p. 9), by *Jehotte;* Count Baldwin IX. of Flanders (d. 1206), the Greek emperor, by *J. Geefs. Right:* Duke John of Brabant (d. 1294, see p. 75), by *Geerts;* Philip the Good (d. 1467), Duke of Burgundy, by *De Cuyper;* Emp. Charles V. (d. 1558), by *Debay*. In the centre are four allegorical figures in plaster: Freedom of the Press, of Religion, of Associations, and of Instruction. — In the Committee-Rooms of the deputies: *E. Slingeneyer*, Don John of Austria after the Battle of Lepanto; *Starck*, Leopold II. swearing to maintain the constitution in 1865, containing numerous portraits; *Odevaere*, Battle of Waterloo, the Prince of Orange wounded, a work of no great artistic merit. The statue of King Leopold I. over the seat of the president is by *W. Geefs*. — The Hall of the Senate is embellished with 15 portraits of celebrated Belgians, by *Gallait*. In the conference-chamber: *De Keyser*, Last portrait of Leopold I.; portraits of presidents of the senate; pictures by *Verboeckhoven*, *Fourmois*, etc.

The public are admitted to the sittings of the Chambers (entrance at the back of the building, in the Rue de l'Orangerie), which usually begin about 2 p. m., and last till 5 p.m. (daily, except Sund. and Mond., from Nov. to May).

The ***Cathedral** (*Ste. Gudule et St. Michel*, Pl. 8), in the vicinity, situated on a somewhat abrupt slope overlooking the lower part of the town, and below the level of the Rue Royale, is an imposing Gothic church consisting of nave and aisles, with a passage round the choir, and deep bays resembling chapels. It was erected in the 13th—14th cent., but the choir and the unfinished W. towers are of the 15th, the large (N.) chapel of the Sacrament of the 16th, the (S.) chapel of Notre Dame de Délivrance of the 17th, and the whole was restored in 1848—56. The façade in its principal features rather resembles the German than the French Gothic style. The W. entrance is approached by a handsome flight of steps, completed in 1861.

The INTERIOR (closed from 12 to 4, when 1 fr. must be contributed by the visitor to the funds of the church, and a fee of ½—1 fr. paid to the sacristan) is of simple but noble proportions. The nave rests on twelve round pillars and six buttresses, the choir on ten round columns. The beautiful ***Stained Glass** dates from different periods, from the 13th cent. down to modern times. The finest is that in the *CHAPEL OF THE SACRAMENT (N.), erected '*Deo et sacrae memoriae Caroli V.*': 1st window, behind the altar, Charles V. and his queen Eleonora Isabella Louisa; 2nd, his brother Emp. Ferdinand I. and his queen Anna; 3rd, Francis I. of France and his queen Leonora; 4th, Louis of Hungary and his queen Maria; 5th, John of Portugal and his queen Catharine. The last three queens were sisters of Charles V. — Then in the N. transept Charles V. again, and in the S. transept Louis of Hungary. All the figures, easy and life-like, although of a monumental character, and finely coloured, were designed by *M. Coxcie* and *B. van Orley*, and presented to the church by the above illustrious princes themselves in 1546—47. The same chapel contains a 6th window, by *Capronnier*, 1848, representing the Last Supper, designed by *Navez*. The altar in carved wood (by *Goyers*, 1849) is beautifully executed.

The windows of the CHAPEL OF NOTRE DAME (S.), of the 17th cent., designed by *Theod. van Thulden*, show the manifest decline of the art, both in drawing and colouring. They represent episodes from the life of the Virgin, with portraits of Archduke Leopold (d. 1662), Archduke Albert (d. 1621), and the Archduchess Isabella Clara Eugenia (d. 1633); then Emp. Ferdinand II. (d. 1658) and Leopold I. (d. 1705). The same chapel contains a ***Monument** in marble, by *W. Geefs*, to *Count Frederick Merode*, who fell in a skirmish with the Dutch at Berchem in 1830. The figure of the expiring count, who wears a blouse, and grasps a pistol in his right hand, is in an easy, half-recumbent posture. The armorial bearings of the Merode family have the commendable motto: '*Plus d'honneur que d'honneurs*'. Over the monument, the Assumption, a large modern picture by *Navez*. This chapel also

contains a marble monument to *Count Philip Merode* (d. 1857), an elder brother of the last named, a well-known Belgian statesman, by *Fraikin*, and also of the Spanish general *Count Isenburg-Grenzau* (d. 1664), the last of a noble Rhenish family.

The upper windows of the lofty CHOIR contain portraits of Maximilian of Austria and his queen Mary of Burgundy, their son Philippe le Bel and his queen Johanna of Castile, the Emp. Charles V. and Ferdinand, sons of the latter, and Philip II., son of Charles V., with his consort Mary of England. The modern stained glass (1842) by *Capronnier* and *Navez* wants depth of colouring. The windows in the chapel behind the choir were presented by a Count Merode in the 18th cent. In the choir is the monument of Duke John II. of Brabant (d. 1312) and his duchess Margaret of York, in black marble, with a recumbent lion in gilded copper, cast in 1610; opposite to it, the monument, with recumbent figure, of Archduke Ernest (d. 1595), brother of Emp. Rudolph II. and stadtholder of the Netherlands. Both monuments were erected by Archduke Albert (brother of Ernest) in 1610. A white marble slab covers the entrance to the burial-vaults of the princes of the House of Austria.

The well-executed and richly-coloured stained glass in the NAVE is all by *Capronnier*, having been presented by wealthy Belgian citizens, and put up in 1860—70. The window of the W. Portal, a Last Judgment by *F. Floris*, is remarkable for the crowd of figures it contains, a peculiarity rarely met with, and hardly appropriate in this branch of art. Four of the statues of the Twelve Apostles on the pillars of the nave (Paul, Bartholomew, Thomas, Matthew) are by *Duquesnoy*. The **Pulpit*, originally in the church of the Jesuits at Louvain, was executed in 1699 by the celebrated *Verbrüggen*. It is a representation in carved wood of the Expulsion from Paradise. Among the foliage are all kinds of animals, — a bear, dog, cat, eagle, vulture, peacock, owl, dove, squirrel, ape eating an apple, etc. Above is the Virgin with the Child, who crushes the head of the serpent with the cross. In the S. part of the nave, near the pulpit, is the monument of Canon *Triest* (d. 1846), noted at Brussels for his benevolence, by *Simonis*. The government and the city have for many years expended considerable sums annually on the embellishment of the sacred edifice.

The handsome new building opposite the cathedral, to the N., is the **Banque Nationale,** completed in 1864. Over the pediments are allegorical figures of Industry, Commerce, and Navigation.

In the Rue Royale, midway between the Rue de la Loi and the Boulevard Botanique, is situated the *Place du Congrès*, adorned with the ***Colonne du Congrès** (Pl. 10), a monument erected to commemorate the Congress of 4th June, 1831, by which the present constitution of Belgium was established, and Prince Leopold of Saxe-Cobourg elected king. The column of the Doric order, 285 ft. in height, is surmounted by a statue of the king in bronze,

by *W. Geefs*. The nine figures in relief below, representing the different provinces of Belgium, are by *Simonis*. The female figures in bronze at the four corners are emblematical of the Liberty of the Press, the Liberty of Education, both by *Jos. Geefs*, the Liberty of Associations, by *Fraikin*, and the Liberty of Public Worship, by *Simonis*. The names of the members of the Congress and of the provisional government of 1830 are recorded on marble tablets. The summit, which is reached by a spiral stair of 192 steps (trifling fee to the custodian), commands a magnificent panorama. The foundation-stone of the column was laid by King Leopold I. in 1850, and the inauguration took place in 1859. At the foot of the flight of steps which descend to the lower part of the town are situated two *Marchés Couverts*.

We now return to the Place Royale (Pl. E 4), and enter the adjacent church of **St. Jacques sur Caudenberg** (*Froidmont*, 'cold mountain'; Pl. 16), a handsome and chaste edifice of the Corinthian order, erected by *Guimard* in 1776—85, and presenting a striking contrast to the more familiar Gothic architecture so prevalent in Belgium. The tympanum contains a fresco on a gold ground, by *Portaels*, completed in 1853, representing the Virgin as the comforter of the afflicted. The interior contains nothing noteworthy.

In front of the church rises the lofty equestrian ***Statue of Godfrey de Bouillon** (Pl. 60), the hero of the first Crusade, grasping the banner of the Cross in his right hand, probably the finest modern Belgian work of the kind, designed by *Simonis*. It was erected in 1848, on the spot where, in 1097, Godfrey is said to have exhorted the inhabitants of Brussels to participate in the Crusade, and to have concluded his appeal with the words '*Dieu li volt*' (God wills it).

The archway opposite, to the l., leads to the spacious **Palais de l'Industrie** (Pl. 45), dedicated in 1829 '*Industriae et Artibus*', an extensive building, with two projecting wings which form a court facing the street and separated from it by a railing. It contains the polytechnic school and royal library, adjoining which, in the Ancienne Cour (see p. 64) to the E., are the picture-gallery and the natural history museum. The court is adorned with a *Statue* in bronze (by *Jehotte*, 1846) of Duke Charles of Lorraine, who was stadtholder of the Netherlands for 40 years (1741—80) under Maria Theresa.

The principal building, facing the visitor, contains the Royal Library (Pl. 5; admission, see p. 55), which consists of two departments; (1) MSS., and (2) printed books, maps, engravings, etc. The department of the MSS. consists chiefly of the celebrated *Bibliothèque de Bourgogne*, founded in the 15th cent. by Philippe le Bon, Duke of Burgundy, and containing about 22,000 MSS., the most interesting of which are a number of valuable missals embellished with beautiful miniatures by pupils of the Van Eycks. The missal of the Dukes of Burgundy, by *Attavante* of Florence (1485), subsequently in possession of Mat-

thew Corvinus, King of Hungary, the chronicles of Hainault in seven folio volumes with miniature illustrations, and a copy of Xenophon's Cyropædia, used by Charles the Bold, should be particularly observed. These, with many other curiosities, are exposed to view in glass cases. Thus, '*Pardon accordé par Charles V. aux Gantois*' (p. 28) of 1540, MSS. as far back as the 7th cent., playing-cards manufactured at Ulm in 1594, autographs of Francis I., Henri IV., Philip II., Alva, Luther, Voltaire, Rubens, etc. Most of the books in the Burgundian Library are bound in red morocco. The hall of the library is adorned with a series of portraits of the sovereigns of the country, down to Maria Theresa, and Joseph II. Beautifully-executed Chinese drawings are exhibited in a glass case here. The most valuable MSS. have twice been removed to Paris by the French. The department of the *Printed Books* (234,000 vols.) is in the l. wing of the Palais de l'Industrie. The original nucleus of the collection was the library of a M. van Hulthem, purchased by the state in 1837 for 315,000 fr., and incorporated with the old municipal library. The Chambers grant an annual subsidy of 60—65,000 fr. for the support of the Library. The admirably-arranged *Collection of Engravings* is also worthy of notice. It contains the oldest known woodcut that is furnished with a date (1418).

The new *Ecole Industrielle* contains a valuable collection of drawings, models, scientific instruments, etc., which, however, is not open to the public.

L'Ancienne Cour, a building adjoining the Palais de l'Industrie on the E., was the residence of the Austrian stadtholders of the Netherlands after 1713, when the old ducal palace (in the present Place Royale) was destroyed by fire. Part of the ground-floor is now fitted up as a library, the upper story contains a picture-gallery *(Musée)*, and the buildings in the court a cabinet of natural history. The sittings of the Royal Academy of Art and Science are also held here. The chapel, on the r. of the entrance, erected in 1760, was converted into a Protestant place of worship in 1803, and is commonly called *L'Eglise du Musée.* Divine service in English, French, and German is performed here every Sunday.

The *Musée de Peinture (Pl. 41) contains upwards of 400 pictures, all by the older masters. Twelve by Rubens are of inferior merit to those at Antwerp, the gallery of which is in all respects more valuable than that of Brussels. Admission, see p. 55. The entrance is at the corner of the Place du Musée, outside the railing which encloses the court. The approach is by a stair to the l., at the foot of which there is a statue of Hercules by *Delvaux.* The names of the painters, and sometimes of the subject also, are inscribed on the frames. Good catalogue 75 c.

Building alterations have necessitated a new arrangement of the pictures, which was only finished in June 1875. A glass-door now gives access to the ante-room, where photographs of works of celebrated masters are displayed. Room I.: Early Italian and German masters. Room II.: The early Flemish school (14th—16th centuries). Room III.:

Painters of the transition period, F. Floris, M. Coxcie. Rooms IV. & V.: Flemish school (17th cent.). Room VI.: Rubens, Van Dyck, Jordaens. VII.: Large Gallery: Flemish and Dutch Schools of the 17th and 18th centuries; Italian and Spanish art. The following are among the more important pictures —

*No. 13. *John van Eyck*, Adam and Eve, two of the wings of the celebrated Adoration of the Immaculate Lamb in the church of St. Bavon at Ghent (see p. 29), ceded by the authorities to government, as being unsuitable for a church, in return for copies of the six wings at Berlin. 4. *School of Van Eyck* (perhaps *Herri met de Bles*), Adoration of the Magi; 5. *J. van Mabuse*, Christ in the house of Simon the Pharisee; 19. *H. Holbein*, Portrait of Sir Thomas More; 21, 22. *Memling*, Portraits of W. Moreel, a patrician of Bruges, and his wife; *25. *B. van Orley*, The dead Christ mourned over by his friends, a winged picture with the donor and his family; 29. *Martin Schön*, Jesus shown to the people.

Nos. 30, 31. *Dieric Bouts*, Justice of Otho III. The subject is a mediæval tradition that the Emp. Otho beheaded a nobleman who had been unjustly accused by the Empress, but his innocence having been proved by his widow submitting to the ordeal of fire, Otho punished the empress with death. This picture was originally hung up in the judgment-hall of the Hôtel de Ville at Louvain, according to an ancient custom of exhibiting such scenes as a warning to evil-doers. 34—41. *School of Roger van der Weyden*, History of Christ.

No. 107. *Backereel*, Adoration of the Shepherds; 108. *Backhuysen*, Storm on the coast of Norway; 119—121. *F. Bol*, Portraits, a man and two women.

No. 131. *Paolo Veronese*, Adoration of the shepherds; *132. *Veronese*, Holy Family with SS. Theresa and Catharine; 135. *Veronese*, Entombment; 140. *Ph. de Champaigne*, St. Ambrose; 142. St. Benedict in the cavern, the best of ten scenes from the life of the saint by Ph. de Champaigne; by the same master, 152. Portrait of himself, 153. Assumption of the Virgin; 166. *Craesbeke*, Flemish smoking-room; *167. *De Craeyer*, Miraculous draught of fishes; by the same, 168. Martyrdom of St. Blaise, 171. The hermits SS. Paul and Antony, and many others; *180. *Cuyp*, Stable for cattle.

*No. 186. *G. Dow*, Portrait of himself painting a Cupid by lamplight said to have been bought for 25,000 fr.); *Van Dyck*, 188. Martyrdom of St. Peter, 189. Drunken Silenus, 190. St. Antony with the infant Jesus, 191. Trance of St. Francis, 192. Portrait of Dellafaille, burgomaster of Antwerp, 193. Lady at her toilet.

No. 196. *F. Floris*, surnamed *De Vriendt*, Last Judgment, a large winged picture (from a grave, whence Time removes the stone, rises the figure of the painter himself).

No. 205. *Van der Helst*, Portrait of himself; 219. *Jordaens*, Triumph of Prince Frederick Henry of Orange; 226. *Leermans*, Christ on the Cross.

No. 233. *Manfredi*, The adulteress; 234. *Maratti*, Apollo and Daphne; 38. *Raph. Mengs*, Portrait of Michael Angelo; 239. *G. Metsu*, Dinner; 41. *Andrea di Michieli*, surnamed *Il Vicentino*, Marriage at Cana, a sketch, formerly ascribed to Paolo Veronese; 244, 245. *Molenaer*, Interiors of Flemish cottages, two small pictures.

No. 260. *A. van Ostade*, Repose.

No. 277. *Rembrandt*, Portrait of a man.

No. 278. *Guido Reni*, Flight to Egypt; 281, 282. *Jac. Robusti*, surnamed *Tintoretto*, Two male portraits, formerly ascribed to Titian; 285—95. Eleven pictures by *Rubens:* 285. Christ on the way to Golgotha; 86. Christ hurling lightnings; 287. Assumption of the Virgin; 289. Coronation of the Virgin; 292. Venus in Vulcan's forge; 293. Martyrdom of St. Ursula, a sketch; 294, 295. Portraits of Archduke Albert and his wife; 296, 297. *J. Ruysdael*, Two landscapes; 298. *Ryckaert*, Alchemist.

No. 300. *Sallaert*, The infanta Isabella at the shooting match of the Grand Serment; 301. *Sallaert*, Procession of married couples to whom the Infanta had presented their outfit; 304. *Sassoferrato*, Madonna; *314. *Snyders*, Dead game and fruit; 318. *Jan Steen*, Reader; 319. *Steen*, Quack; 320. *Steen*, Epiphany.

*No. 325. *D. Teniers*, Village doctor, purchased in 1861 for 15,510 fr.

No. 334. *P. Vannucci*, surnamed *Perugino*, Madonna and Child with St. John; 338. *O. van Veen*, Nuptials of St. Catherine; 339. *Velasquez*, Portraits of two children.

No. 345. *Jean. Bapt. Weenix*, Portrait of a Dutch lady; 347, 348. *Phil. Wouverman*, Hunting scenes; 356. Unknown master, after Leonardo da Vinci, Madonna and Child with St. John.

Recent acquisitions: 362. *Chr. Amberger*, Portrait of a man; 363. *Nic. Berchem*, Repose; 368. *J. de Heem*, Breakfast; 369. *C. de Heem*, Fruits and flowers; 370. *Melchior Hondecoeter*, Entrance to the park; 371. *Hondecoeter*, Cock crowing; 373. *K. du Jardin*, Return to the stable; *374, 375. *Theod. de Keyser*, Two portraits of women; 382. *Isaac van Ostade*, Worsted-winder; 383. *J. Ruysdael*, The Haarlemer Meer; 388. *Jan Steen*, The gallant offer; *D. Teniers junr.*, Flemish village feast; 390. *W. van de Velde*, View of the Zuyder Zee; *391. *J. Weenix*, Dead game and fruit.

Among the latest acquisitions are pictures by *Rubens* (two Portraits), *D. Teniers*, *Frans Hals*, *Hobbema*, etc.

The Natural History Collection on the ground-floor (admission, see p. 55) is the most extensive in Belgium. The mineralogical department embraces a considerable collection of minerals from Russia, presented by the Prince of Orange, a very complete collection of fossils found in Belgium, curiosities of the flint period, etc.

Above the Nat. Hist. Collection, on the second floor, there is at present a Galerie Historique, containing pictures and busts relating to events or persons of importance in the history of Belgium, some of them possessing artistic merit. Admission, see p. 55.

The **University** (Pl. 74; D 4), an 'université libre', established in the former palace of Cardinal Granvella, Rue des Sols, near the Palais de l'Industrie, was founded by the liberal party in 1834, as a rival of the Roman Catholic University of Louvain (p. 144). It comprises the faculties of philosophy, the exact sciences, jurisprudence, and medicine, and a separate pharmaceutical institution. The *Ecole Polytechnique*, founded in 1873, embraces six departments: mining, metallurgy, practical chemistry, civil and mechanical engineering, and architecture. The number of students is 679, and the staff of professors 52. The court is adorned with a *Statue of Verhaegens* (d. 1862), one of the founders, who, as the inscription records, presented a donation of 100,000 fr. to the funds.

A few paces from the University, in the same street, is the handsome new *Chapelle de l'Expiation* (Pl. 9), an iron structure erected by a number of devout ladies of Brussels as an 'expiation' for a theft of the host from St. Gudule, committed in the middle ages.

If we now return to the Place Royale and follow the street to the r. (S.), we soon reach the *Eglise du Sablon*, or **Notre Dame des Victoires** (Pl. 24), which was founded shortly after the Battle of Worringen (in 1288), to commemorate the victory gained on that occasion by Duke John I. of Brabant over the Count of Guelders and the Archbishop of Cologne. The admirable N. Portal of the present structure dates from the 14th, the other parts from the 15th and 16th centuries. A tablet of black marble in the S. transept records that the remains of the author *Jean-Baptiste Rousseau*, who died in exile at Brussels in 1741, were trans-

ferred hither in 1842 from the Church des Petits-Carmes (see p. 64). The adjacent 1st Chapel on the S. side contains the monument of Count *Flaminio Garnier*, secretary of the Duke of Parma, consisting of six reliefs in alabaster from the life of the Virgin. The 2nd Chapel on the S. contains a monument erected in 1856 to the Marquis *de Voghera* (d. 1781), commander of the Austrian forces in the Netherlands. The burial-chapel of the Princes of Thurn and Taxis, in the N. transept, sumptuously adorned with black and white marble, contains sculptures of no artistic merit; a St. Ursula over the altar, by *Duquesnoy*, merits attention; in the dome are numerous family armorial bearings. The pulpit, carved in wood, is borne by the symbols of the four Evangelists. The church contains several pictures of little value, the best being a Last Judgment by *Fr. Floris*. A few old Flemish pictures are preserved in the Sacristy. The church is now undergoing restoration.

Not far off, at the corner of the Petit-Sablon, is the new *Conservatory of Music*, which will be opened in the winter of 1875—1876. A new synagogue is also in course of construction here.

The Palace of the Duc d'Arenberg (Pl. 44), situated in the vicinity, in the *Petit-Sablon*, or *Kleine Zaevelplaets*, erected in 1548, restored in 1753, with a modern r. wing, was once the residence of the celebrated Count Egmont. It contains a small but choice picture-gallery, comprising a fine example of every well-known Netherlands master (admission, see p. 55). The pictures are all in excellent preservation, and furnished with the names of the artists: *Sal. Koning*, Tobias restoring sight to his father; *G. Dow*, Old woman sitting at a table covered with gold; *H. Berckheyden*, Inner court of the Exchange at Amsterdam; *Brouwer*, Interior of a tavern; *Jan van der Meer*, Young girl; *P. Potter*, Rest in a barn; *Jan Steen*, Marriage at Cana (purchased from the Duchess de Berry in 1837 for 21,000 fr.); *A. van Ostade*, Interior of a tavern (purchased in 1838 for 13,000 fr.); *Everdingen*, Waterfall; *Jordaens*, 'Zoo de ouden zongen, zoo piepen de jongen' (when the old quarrel, the young squeak); *Gortzius Geldorp*, Portrait of the theologian Corn. Jansen (p. 25); *Teniers*, Playing at bowls; *Van Craesbeke*, His own studio; *Van der Neer*, Quay by moonlight (1644); *N. Maas*, Portrait of a man; *Ochterfeld*, Interior of a kitchen; *Fr. Hals*, Portrait of a man, a fragment, commonly known as 'the drinker'. The collection of early Flemish paintings formerly on view here, were presented by the late Duc d'Arenberg to the Government, and are now in the Museum. The other apartments contain magnificent ancient and modern furniture, Etruscan vases, antique statuettes, busts in marble. The library contains a cast (the original is at one of the duke's country-residences) of the admirable head of a Laocoon, found about the year 1710 under a bridge in Florence, and purchased by an ancestor of the duke (a cast of the head of the well-known Roman Laocoon is placed beside

it for comparison). The adjoining *Gardens* are kept in admirable order (fee 1 fr.).

A few houses above the palace, to the l., is the prison **Les Petits Carmes** (Pl. 52), the front of which (the division for female convicts) was constructed in 1847 by *Dumont* in English Gothic style. It is fitted up with cells for solitary confinement. A Carmelite monastery, formerly occupied this site. Somewhat higher up stood the house of Count Kuylenburg, memorable under Philip II. as the place of assembly of the Netherlands nobles who began the struggle against the supremacy of Spain. Here, on 6th April, 1566, they signed a petition *('Request')* to the viceregent Margaret of Parma (natural daughter of Charles V. and sister of Philip II.), praying for the abolition of the inquisitorial courts, after which between three and four hundred of the confederates proceeded on horseback to the palace of the Duchess. At the moment when the petition was presented, Count Barlaimont, one of the courtiers, whispered to the princess, whose apprehensions had been awakened by the sudden appearance of the cortége, '*Madame, ce n'est qu'une troupe de gueux*' (i.e., beggars), in allusion to their supposed want of money. The epithet was overheard, and rapidly communicated to the whole party, who afterwards chose it for the name of their faction. On the same evening several of their number, among whom was Count Brederode, disguised as a beggar with a wooden goblet *(jatte)* in his hand, appeared on the balcony of the residence of Count Kuylenburg and drank success to the 'Gueux', while each of the others, in token of his approval, struck a nail into the goblet. The spark, thus kindled, soon burst into a flame, and a few years later caused the N. provinces of the Netherlands to be severed from the dominions of Spain. The Duke of Alva, after having caused Counts Egmont and Hoorne to be arrested in the above-mentioned house, and the flag of Spain to be again displayed, gave vent to his indignation by ordering it to be razed to the ground.

The Grand Sablon *(Groote Zaevelplaets)*, the largest *Place* in the city, is adorned with an insignificant monument erected by the Marquis of Aylesbury in 1751, in recognition of the hospitality accorded to him at Brussels.

The old **Palais de Justice** (Pl. 4b; admission, see p. 5b), a dingy edifice, entered from the Rue de Ruysbroeck, stands on the N. side of the Grand Sablon. It was formerly a Jesuit monastery. The portico in front is an imitation of the temple of Agrippa at Rome. The hall of the Cour de Cassation contains two remarkably fine modern historical pictures: the *Abdication of the Emp. Charles V. by *Gallait*, a master-piece in richness of composition, with which are combined harmony of colour and excellence of arrangement; and the *Compromise (1565), or Petition of the Belgian nobles, by *E. de Biefve*, the individual figures in which are admirable, but the composition and colouring inferior. Count Hoorne is repre-

sented as signing the document, Egmont in an arm-chair; at the table Philip de Marnix, in a suit of armour; in the foreground William of Orange, in a blue robe; beside him, Martigny in white satin, and behind him the Duc d'Aremberg. Count Brederode, under the portico to the l., is inviting others to embrace the good cause. In the picture by Gallait, Charles V. is represented at the foot of the throne, leaning with his left hand on William of Orange; before him kneels his son Philip II.; on the r. his sister Mary of Hungary in an arm-chair, on the l. Cardinal Granvella. The Palais de Justice also contains the *Archives* of the kingdom. In front of this building rises the *Statue of Alex. Gendebien* (d. 1869), in marble, by *Vanderstappen*, erected in 1874. Gendebien was a pro-prominent member of the Chamber and had once been a zealous promoter of the separation of Belgium from Holland.

A new *Palais de Justice* (Pl. 47), of imposing dimensions, designed by *Poelaert*, is now in course of construction. The cost is estimated at 30 million fr. The vast substructure and the ground-floor are nearly completed. The principal front faces the new Rue de la Régence.

In the *Rue Haute*, or *Hoogstraet*, in the immediate vicinity, is situated the Gothic **Notre Dame de la Chapelle** (Pl. 23); the choir and transept date from the middle of the 13th cent., and the nave and W. towers were completed in 1486. The interior (concierge, Rue des Ursulines 24) is worthy of a visit on account of the numerous mural and other paintings by *Van Eycken* (d. 1853). The second chapel on the S. side contains the tomb of the painter *Peter Breughel*, with a picture by him above it (Christ giving the keys to Peter). In the 4th Chapel, *De Craeyer*, Christ appearing to Mary Magdalene. Adjoining the principal entrance is the monument of the painter *Lens*, 'régénérateur de la peinture en Belgique' (d. 1822), by *Godecharle*. The 1st Chapel on the N. aisle contains the tomb of the painter *Sturm* (d. at Rome, 1844), with medallion portrait by *Teuerlinckx*. In the N. chapel of the choir a monument of the *Spinola* family. On a pillar a monument, with bust, to Duke *Alex. de Croy* (d. 1624). A tablet of black marble at the back of the pillar, put up by Counts Merode and Beaufort in 1834, bears a long Latin inscription to the memory of *Francis Anneessens*, a citizen of Brussels, and a magistrate of the Quarter of St. Nicholas, who was executed in the Grand Marché in 1719 for presuming to defend the privileges of the city and guilds against the encroachments of the Austrian governor (the Marquis de Prié). — N. side-altar, *De Craeyer*, Intercession for souls in Purgatory. S. side-altar, *De Craeyer*, S. Carlo Borromeo administering the Sacrament to persons sick of the plague. The carving on the pulpit, by *Plumiers*, represents Elijah in the wilderness.

The Rue Haute is terminated towards the E. by the **Porte de Hal** (Pl. 53), a remnant of the old fortifications. It was erected in

1381, and two centuries later became the Bastille of Alva during the Belgian 'reign of terror'. The walls having long since disappeared, and the fosse recently filled up, the old gateway now stands in an open space, a solitary mediæval relic. It is a huge square structure with three vaulted chambers, one above the other, and a projecting tower. The interior, fitted up as a *Museum of Weapons and Antiquities, in 1847, has recently been somewhat altered. Admission, see p. 55. The name and origin of the various objects are inscribed on tickets attached to them.

Ground Floor. *I. Room.* Several casts (Assyrian obelisk, the column of Igel near Treves, etc.), Roman antiquities, inscriptions, altars, and old cannon. — *II. Room.* Font of 1149; tombstones from the abbey of Villers (p. 145); cast-iron work of the 15th and 16th cent.; Flemish and German stoneware of the 16th cent., old breach-loading cannon, a carronade found in 1858 in the well of the château of Bouvigne (p. 133), into which the French had thrown it together with the defenders of the castle in 1554; engraved and enamelled copper grave-slab of the 16th cent.; model of the old Bastille at Paris. — *III. Room.* Cabinets and carved door of the Renaissance period; Gothic monument.

First Floor. Chiefly weapons and suits of armour, most of which are arranged round the room in the form of trophies. The stuffed horses on the r. and l. of the entrance are those on which the governor Archduke Albert of Austria and his consort Isabella rode on the occasion of their public entry into Brussels; opposite the entrance is a mounted equestrian figure in an Italian suit of armour. In the first section formed by the pillars, (r.) the cloak and bow of Montezuma (d. 1520), emperor of Mexico; glass cabinets with artistically wrought and chased weapons and armour; shield of wood and leather used by crossbow-men, 14th century. In a window-niche opposite the pillar are helmets, one of which, richly decorated, is said to have belonged to Charles V. Also a number of modern Belgian firearms. — In the second section are old firearms, artillery models, and oriental weapons. — The third section contains small mediæval firearms; on the r. a handsome chimney-piece from the château of Montaigle (p. 133); tournament-armour of Philip II. of Spain; in a glass cabinet, artistically executed weapons; painted shields, including an Italian targe of the 15th cent.; a suit of armour said to have belonged to Gustavus Adolphus.

Second Floor. Smaller mediæval works of art, including the Renaissance period and the 17th and 18th centuries. On the r. glass-cabinets with silver, gold, and crystal goblets, enamel, trinkets, medals, and table plate; furniture; pottery and fayence; tapestry of the 15th and 16th cent., one piece of which represents the battle of Nieuport (1600); old stained glass; large crucifix inlaid with carved mother-of-pearl. In the window-niche, enamels; an enamelled reliquary with the figures of the Apostles, whose heads are in relief; fine woven fabrics and embroidery. — In the second of the sections formed by the pillars, a crystal cross with statuettes in ivory. Then handsome late Gothic altars in carved wood, with scenes from the life of the Virgin and Christ, the marytrdom of the Maccabees, by John Darianus, 1494, and the martyrdom of SS. Ludgerus and Agnes of 1530; handsome carved confessional, etc. — In the third section, the cradle of Charles V., in the centre; curious old furniture; fine specimens of smith's work in a glass case. Above, tapestry of the 16th cent., representing the Descent from the Cross. Farther on, a glass cabinet containing finely executed works in ivory, including the famous *Diptychon Leodiense*, two tablets of carved ivory executed at the beginning of the 6th cent., purchased for 20,000 fr.; also several pieces of stained glass, etc.

Third Floor. Greek and Roman antiquities and ethnographical ob-

jects, including the mummy of a priestess in its original coffin covered with hieroglyphics.

A little farther down the Boulevard, rises (r.) the handsome *Blind Asylum* of the Philanthropic Society of Brussels, with a half Gothic clock-tower in imitation of a mediæval style, designed by Cluysenaer (1858).

In the centre of the lower part of the town lies the **Grand Place, or market-place, 120 yds. long and 74 yds. wide, in which rise the Hôtel de Ville and the old guild-houses. It is one of the finest mediæval squares in existence, presenting a marked contrast to the otherwise modern character of the city, and occupies an important place in the annals of Belgium. In the spring of 1568 twenty-five nobles of the Netherlands were beheaded here by order of the Duke of Alva, the most distinguished victims being Lamoral Count Egmont, and Philip de Montmorency, Count Hoorne.

The ***Hôtel de Ville** (Pl. 31) is by far the most interesting edifice in Brussels, and one of the noblest and most beautiful buildings of the kind in Belgium. It is of irregular quadrangular form 66 yds. in length and 55 yds. in depth, and encloses a court. The principal façade towards the market-place is in the Gothic style, the E. half having been begun in 1402, the W. in 1443. The graceful tower, 370 ft. in height, which, however, for some unexplained reason does not rise from the centre of the building, was completed in 1454. The first architect is said to have been *Jacques van Thienen* (1405), who was succeeded by *Jan van Ruysbroeck* (1448), a statue of whom adorns the first niche in the tower. The sculptures and mouldings were destroyed by the French sansculottes in 1792, but restored by *Jacquet* in 1853. The open spire, which was damaged by lightning in 1863, terminates in a gilded metal figure of the Archangel Michael, which serves as a vane, 16 ft. in height, but apparently of much smaller dimensions when seen from below. It was executed by *Martin van Rode* in 1454. The back of the Hôtel de Ville dates from the beginning of the 18th century. In the court are two fountains of the 18th cent., each adorned with a river-god.

The concierge (fee 1 fr.), who lives in the passage at the back, shows the Interior of the Hôtel de Ville, which should be visited in the afternoon, as the municipal authorities meet here in the forenoon. The rooms and corridors contain several pictures (*Stallaert*, Death of Eberhard T'serclaes, 1388, a magistrate of Brussels; *Coomans*, Defeat of the Huns at Chalon, 451), and portraits of former sovereigns, among who are Maria Theresa, Francis II., Joseph II., Charles VI., Charles II. Spain, etc.; in the following passage, the Emperor Charles V., Philip II of Spain, Philip IV., Archduke Albert and his consort Isabella, Charles I of Spain, and Philip II., the latter in the robe of the Golden Fleece. In the spacious *Salle des Mariages*, where the civil part of the marriage ceremony is performed, Counts Egmont and Hoorne were condemned to death in 1568. The abdication of Emp. Charles V. is sometimes stated also to have taken place in this saloon (1556), but it is well ascertained that the scene of that event was the old ducal palace in the Place Royale burned down in 1731. The abdication is represented on a piece of t

pestry in the council-hall; in front is Charles V., beside him Mary of Hungary, before him Philip II., in the background Alva in a red cloak. Another piece represents the Coronation of Emp. Charles VI. at Aix-la-Chapelle; on the other side is the 'joyeuse entrée' of Philippe le Bon of Burgundy, i. e., the conclusion of the contract of government between the sovereign, the clergy, the nobility, and the people. On an adjacent table is the silver-gilt key of the city, which was presented to the regent on that occasion. The ceiling-paintings represent mythological subjects by *Janssens.* The large banquet-hall, 65 yds. long and 27 yds. wide, recently decorated with beautiful Gothic carved oak, also deserves notice. The two fountains in the court are decorated with recumbent river-gods.

The Tower (the key of which is generally entrusted by the concierge to one of the porters in the neighbourhood, 1 fr.) commands an admirable survey of the city and environs. To the S. the Lion Monument on the Field of Waterloo is distinctly visible in clear weather. The best hour for the ascent is about 4 p.m.

Opposite the Hôtel de Ville rises the **Maison du Roi** (Pl. 35), or *Halle au Pain*, formerly the seat of some of the government authorities, now in course of restoration. Counts Egmont and Hoorne passed the night previous to their execution here, and are said to have been conveyed directly from the balcony to the fatal block by means of a scaffolding, in order to prevent the possibility of a rescue by the populace. The building was erected in 1514—25, partly in the Gothic and partly in the Renaissance style, and rebuilt in 1767 in egregiously bad taste; it is now undergoing restoration. Beneath the statue of the Virgin is the inscription, '*A peste, fame et bello libera nos Maria pacis*', composed for the statue of the Infanta Isabella in 1624.

In front of the Maison du Roi rises the **Monument of Counts Egmont and Hoorne,** erected at the expense of the city and the government in 1864, to the memory of these illustrious patriots, who were 'unjustly executed by the Duke of Alva, 5th June, 1568', as the French and Flemish inscriptions record. The lower part is a fountain, above which rises a square pedestal in the later Gothic style. The two small bronze figures on the r. and l. are soldiers of the corps commanded by the two counts. The colossal figures in bronze above represent Egmont and Hoorne on their way to execution. The whole was designed by the eminent sculptor *Fraikin.*

Count Egmont, Prince de Gavre and Baron de Fiennes, a member of one of the most illustrious families of Flanders, was born in 1522. He possessed great military talents, and served as commander of cavalry in the war between France and Spain. The victories gained by the Spaniards at St. Quentin in 1557, and at Gravelines in 1558, were mainly due to Egmont's impetuous valour. His frank, generous, and amiable disposition rendered him a universal favourite, especially in the provinces of Artois and Flanders, of which he was governor, while his vast hereditary estates, augmented by those of his wife, the rich heiress of the house of Luxembourg-Fiennes, secured to him a widely-extended influence throughout the Netherlands. He was appointed a member of the council of the Duchess of Parma, the Spanish regent of the Netherlands, and employed all his influence in vindicating the liberties of the people. The well-known liberality of his principles, however, soon rendered him obnoxious to the bigoted and intolerant king of Spain. When the cruel Duke of Alva superseded the Duchess of Parma in the government, he openly showed favour to Egmont and his party, while secretly compassing their destruction. At length Eg-

mont and his friend COUNT HOORNE, the scion of another noble family of tl Netherlands, and an active member of the liberal party, were treacherous arrested at a meeting of the council and consigned to separate dungeon They were shortly afterwards condemned to death as traitors to the Spanis government, and executed on 5th June, 1568, meeting their fate with cal fortitude. These patriots were universally regarded as martyrs to tl cause of liberty, and their judicial murder was the signal for a general r volt, which, after a sanguinary war of thirty years, terminated in tl emancipation of the Netherlands from the Spanish yoke.

The ***Guild Houses** in the Grande Place are well worthy notice. They were re-erected at the beginning of last centur after having been seriously damaged during the bombardment b Louis XIV. in 1695. The old hall of the *Guild of Butchers* on th S. side is indicated by a swan. The *Hôtel des Brasseurs*, recentl restored with considerable taste, bears on its gable a gilded eque trian statue of Duke Charles of Lorraine (p. 63), designed in 185 by *Jaquet*. On the W. side is the *Hall of the Carpenters*, richl adorned with gilding; then the *Hall of the Skippers*, the gable which resembles the stern of a large vessel, with four protrudin cannon. The Maison de la Louve, or *Hall of the Archers*, derive its name from a group representing Romulus and Remus with th she-wolf. The extensive building occupying almost the entire S.E side of the square was formerly the public Weighing House.

At the back of the Hôtel de Ville, about 100 yds. to the S.W., at th corner of the Rue du Chêne and the Rue de l'Etuve, stands a diminutiv figure, one of the curiosities of Brussels, known as the MANNIKIN FOUNTAI (Pl. 36). He is a great favourite with the lower classes, and is invariabl attired in gala-costume on all great occasions. When Louis XV. took th city in 1747, the mannikin wore the white cockade, in 1789 he was decke in the colours of the Brabant Revolution, under the French régime h adopted the tricolours, then the Orange colours, and in 1830 the blouse the Revolutionists. He now possesses eight different suits, each of whic is destined for a particular festival, and even boasts of a valet, who i appointed by the civic authorities and receives a salary of 200 fr. pe annum. In 1817 the figure was carried off by sacrilegious hands, and hi disappearance was regarded as a public calamity. The perpetrator of th outrage, however, was soon discovered, and the mannikin reinstated ami general rejoicings.

In the Rue Marché-aux-Herbes, near the N.E. corner of th Grande Place, is the entrance to the ***Passage**, or *Galerie St Hubert* (Pl. 27), constructed in 1847, a spacious and attractiv arcade with tempting shops (234 yds. in length, 26 yds. in width and 59 ft. in height). It connects the Marché-aux-Herbes witl the Rue de l'Ecuyer, and is intersected midway by the Rue de Bouchers. In the afternoon between 1 and 3 o'clock, especiall in wet weather, the passage is a favourite promenade of the ex quisites of Brussels, while at a later hour the working-classes flocl to it to rejoice in the brilliant gaslight, and to gaze admiringly a the shop-windows. (Cafés, shops, and theatre, pp. 53—55).

About 150 yds. higher, in the Rue de la Madeleine, and also i the Rue Duquesnoy and Rue St. Jean, are entrances to th *Marché Couvert*, an extensive market-place for fruit, vegetables and provisions, erected in 1848. A gallery in the interior, chiefl

occupied by dealers in flowers and game, runs round the whole building. A walk here in the morning before 10 o'clock, especially on one of the principal market days, Monday, Wednesday and Friday, will be found interesting (comp. p. 75).

In the busy PLACE DE LA MONNAIE rises the **Théâtre de la Monnaie** (Pl. 65), with a colonnade of eight Ionic columns, erected in 1817. The interior was remodelled after a fire in 1855. The bas-relief in the tympanum, representing the Harmony of Human Passions, a masterly production by Simonis, dates from 1854. Opposite the theatre is the *Hôtel de la Monnaie*, or Mint, which will shortly be converted into a General Post Office (p. 75). *Cafés*, see p. 53.

From the Place de la Monnaie the handsome RUE NEUVE, one of the chief business streets of Brussels, leads towards the N.E. in a straight direction to the Station du Nord. In this street, to the r., is the new *Galerie du Commerce* (Pl. D 2), an elegant glass arcade, similar to the Galerie St. Hubert (p. 73), but smaller.

Turning to the l. at the end of the Galerie du Commerce, or following the next side-street to the r. in the Rue Neuve, we reach the *Place des Martyrs*, built by Maria Theresa, in the centre of which rises the **Martyrs' Monument** (Pl. 38), erected in 1838 to the memory of the Belgians who fell in Sept., 1830, while fighting against the Dutch. It represents liberated Belgium engraving on a tablet the eventful days of September (23rd to 26th); at her feet a recumbent lion, and broken chains and fetters. At the sides are four reliefs in marble: in front the grateful nation; on the r. the oath in front of the Hôtel de Ville at the beginning of the contest; on the l. the conflict in the Park (p. 58); at the back the consecration of the tombs of the fallen. The monument was designed and executed by *W. Geefs*. The marble slabs immured in the sunken gallery record the names of the 'martyrs', 448 in number.

An entirely modern feature in the lower part of the city is the still unfinished NEW BOULEVARDS (Pl. BCD 52), which lie to the W. of the Rue Neuve and the Place de la Monnaie, and extend from the Boulevard du Midi (near the Station du Midi) to the Boulevard d'Anvers (near the Station du Nord). The construction of the street and the bridging over of the Senne, which now flows through an artificial channel for a distance of $1^1/_3$ M., have been undertaken by an English company. One part of the new street, which is flanked by handsome new buildings, is named *Boulevard du Hainaut*, another *Boulevard Central;* and at the Augustinian church it divides into two arms, that to the r. being called the *Boulevard du Nord*, that to the l. the *Boutevard de la Senne*.

At the N. end of the Boulevard Central rises the **Church of the Augustinians** (Pl. 73), erected at the beginning of the 17th cent., used as a Protestant place of worship during the Dutch régime,

and afterwards as an exhibition hall. It is now fitted up and temporarily used as a *General Post Office.*

It has not yet been decided where the three large pictures, formerly preserved here, are to be transferred. These pictures are: *Wappers* (d. 1874), Beginning of the Revolution of 1830 in the Grande Place at Brussels; **De Keyser*, Battle of Worringen, and the Archbishop of Cologne Siegfried von Westerburg, brought before his conquerors Duke John I. of Brabant and Count Adolph of Berg, 1288; *J. Decaisne*, Belgium crowning her most illustrious men, from the time of Charlemagne down to the 17th century.

In the centre of the city, between the Boulevard Central and the Rue des Fripiers, rises the ***New Exchange** (*Bourse de Commerce*, Pl. 6), an imposing edifice in the Renaissance style, designed by *Suys*, and completed in 1874. The principal façade is embellished with a Corinthian colonnade, to which a flight of twenty steps ascends. On each side is an allegorical group by *J. Jaquet*. The reliefs in the tympanum, also by Jaquet, represent Belgium with Commerce and Industry. The three other façades each adorned with a Corinthian portico of four columns and sculptures by Jaquet, are of a plainer character. Around the building are niches filled with statues. The principal hall, unlike that of most buildings of the kind, is cruciform (47 yds. by 40 yds.) and covered with a low dome in the centre, borne by twenty-eight columns, and richly embellished with sculpture. The pavement consists entirely of mosaic. At the four corners of the building are four smaller saloons. Two marble stairs ascend to the gallery which affords a survey of the principal hall, and to the other apartments on the upper floor. The cost of the whole structure has amounted to 4 million francs.

On the W. side of the Boulevard Central are the recently finished *Halles Centrales* (Pl. 28), a covered provision-market resembling its namesake at Paris, but on a much smaller scale.

Beyond the Halles, rises the *Church of Ste. Catherine* (Pl. 15) designed by *Polaert*, on the site of the dried up Bassin de Ste Catherine, and still unfinished. The mingled Gothic and Renaissance forms are in somewhat questionable taste.

The *Eglise du Béguinage* (Pl. 13) in the vicinity contains a colossal statue of John the Baptist by *Puyenbroek*, and an entombment by *Otto Venius*.

The old ***Boulevards,** or ramparts, were levelled about the beginning of the century and converted into pleasant avenues which encircle the inner part of the city and separate it from the eight suburbs. They are thronged with carriages, riders, and walkers on fine summer evenings, and present a gay and animated scene, especially on the E. side. The portion between the Observatoire (Pl. 43) and the Place du Trône (Pl. E, 5), adjoining the palace-garden is also much frequented from 2.30 to 4 p.m. (chairs 5—10 c.). The traveller who has a few hours at command is recommended to walk round the whole town by the Boulevard

a pleasant circuit of 5 M., which, however, he may shorten by availing himself of the tramway on the S. and W. sides. The French language and manners will be observed to predominate on the E. side, while most of the frequenters of the lower Boulevards belong to the poorer classes and speak Flemish.

Immediately to the E. of the Station du Nord rises the *Hospital of St. John* (Pl. 29), completed in 1843, a simple but imposing structure, admirably fitted up, and capable of accommodating 600 patients (admission 9—5 o'clock, 1 fr.; guide $^1/_2$—1 fr.).

On the opposite slopes are the extensive grounds of the **Botanic Garden** (Pl. 32), with its spacious hothouses (erected in 1826). Admission, see p. 55.

The upper side of the Botanic Garden is skirted by the Rue Royale (pp. 58, 62), at the N.E. end of which rises the handsome new **Church of St. Mary** (Pl. 20), an octagonal edifice in the Romanesque style, designed by *Overstraeten*, but not yet completed. The dome and each angle of the octagon are surmounted by slender open towers. Charming view hence of the Valley of the Senne. Beyond the church is a new covered market.

On the r. side of the Boulevard, immediately above the Porte Rue Royale, is an *Eglise Evangélique*, which is used by a French and an English congregation. To the r., higher up, lies the circular Place des Barricades (Pl. F, 2), adorned with a statue of the anatomist *Vesalius* (b. at Brussels in 1514), by *Geefs*. On an eminence to the l. rises the **Observatory** (Pl. 43), erected in 1837, presided over by *Quetelet* (d. 1874) down to 1873.

The Chaussée de Louvain, which descends somewhat abruptly from the Porte de Louvain, and then ascends, leads to the ($^1/_2$M.) *Tir National*, a shooting-gallery tastefully and appropriately fitted up, where the volunteer riflemen of Brussels meet.

Outside the Boulevard, between the Porte de Louvain and the Porte de Namur, extends the new and handsome, but somewhat monotonous Quartier Léopold. One of the principal streets intersecting it is the Rue de la Loi, leading E. to the *Champs de Manœuvres*, which, however, will shortly cease to be used for military purposes. The church of *St. Joseph* (Pl. 19), a Renaissance building of 1849, belongs to the order of Redemptorists. The altar-piece is a Holy Family by *Wiertz*.

On the E. side of the Quartier Léopold lies the beautiful ***Zoological Garden** (Pl. 33), entered from the Rue Belliard (admission 1 fr., aquarium $^1/_2$ fr.). Concerts several times weekly in summer. Large restaurant in the garden. (Tramway, comp. Plan of Brussels.

On an eminence to the S., at the back of the Zoological Garden, rises the ***Musée Wiertz** (Pl. 42; entrance in the Rue Terrade), a building in the form of an artificial ruin, surrounded with grounds. It was formerly the country residence and studio of the painter of

that name (b. 1806; d. 1865), after whose death it was purchase by government (admission, see p. 55). It contains almost all th productions of this highly-gifted but eccentric master, who coul not be induced to dispose of his works. The paintings all bea testimony to his great talents, at one time recalling Rubens by thei colouring, and at another Michael Angelo by the vigour of thei forms. Interesting catalogue, containing also a sketch of the artist' life. We first enter two rooms containing designs and sketches i colours. To the r. is the principal saloon, which contains seve large pictures: 4. One of the great of the earth (Polyphemu devouring the companions of Ulysses), painted in 1860; 5. Forg of Vulcan (1855 ?); 8. Contest of good with evil, 1842; 52. Th last cannon, 1855; 1. Contest for the body of Patroclus, 1845; 14 The beacon of Golgotha; 16. The triumph of Christ, 1848. Th following are smaller works: 26. Vision of a beheaded man; 25 Lion of Waterloo; 24. Orphans, with the inscription 'Appel à l bienfaisance'; 21. Hunger, Madness, and Crime; in the corner 94. Curiosity; 19. Resuscitation of a person buried alive; 22 The suicide; 95. Concierge; 26. 'Le soufflet d'une dame Belge' 28. Napoleon in purgatory, etc.

In the vicinity is the *Station du Luxembourg* (Pl. 57), in the ope space in front of which a *Statue of John Cockerill* (d. 1840), th founder of the iron-works of *Seraing* (p. 153), was erected in 1872

The Rue du Luxembourg leads direct to the BOULEVARDS In the latter, farther to the S.W., is the Place de Namur, which i embellished with a *Fountain* (Pl. E 5) and a bust of M. d *Brouckere*, an able burgomaster of Brussels (d. 1860), erected o the site of the former gate (Pl. E, 5). A little farther on, th Avenue du Bois de la Cambre (p. 78) diverges to the l.; then t the r. is the *Hospice Pacheco*, founded in 1713 by Isabella Desma res, widow of Don Aug. Pacheco, for necessitous widows and spin sters of the upper classes. Candidates for admission must be abov 50 years old. The number of places is 48. The present buildin dates from 1835. Further to the r. the *Gendarmes' Barracks*. Fin ally, on the l., the *Porte de Hal* (p. 69).

The Boulevards now turn to the N.W. and pass the Blin Asylum (p. 71). To the l., farther on, is the *Station du Mi* (Pl. A, 5, 6), opposite which the broad *Avenue du Midi*, the con tinuation of the *Rue du Midi*, which ends behind the Bourse (p. 75 and the new *Boulevard Central*, called the *Boulevard du Hainat* at its commencement, abut. In the Avenue du Midi is a fountai monument to N. J. Rouppe, burgomaster of Brussels from 1830 t 1838, by *Fraikin*. Then on the l. the *Ecole Vétérinaire* (Pl. 12 and beyond it the extensive *Abattoirs* (slaughter-houses, Pl. 1 Near the latter begins the *Canal*, 45 M. in length, which connec Brussels with the Sambre near Charleroi. Farther on, to the r., the *Etablissement Géographique* (Pl. 26), founded by M. *Vande*

maelen, in 1830 (admission, see p. 55). The Boulevard skirts the canal, and passes the *Caserne du Petit Château* and the *Entrepôt Royal* (Pl. 7), or custom-house, with its spacious warehouses.

Near the Boulevard d'Anvers (Pl. CD 1), and immediately adjoining the custom-house, is the beginning of the Allée Verte, a double avenue of limes extending along the bank of the *Willebroeck Canal*, which connects Brussels with Malines and Antwerp. The trees were planted in 1707, and were considerately spared by Marshal Saxe in 1746 during the siege of Brussels in the War of the Austrian Succession. This avenue was formerly the most fashionable promenade of Brussels, but is now completely deserted. Two tramway lines, starting from the Boulevard Central by the new Bourse, convey passengers to Laeken.

At the end of the Allée Verte a bridge crosses the canal, the road beyond which leads in a straight direction to **Laeken,** a small town with 9200 inhab. and a royal château. The road leads to the new *Church of St. Mary*, an imposing edifice in the early Gothic style, designed by *Polaert*, and the last resting-place of Leopold I. (d. 1865) and his Queen Louise (d. 1850). The churchyard of the village has sometimes been styled the Père-Lachaise of Brussels; but it will bear no comparison with the great cemetery at Paris, either in extent or in the interest of the monuments. A small chapel here contains the tomb of the singer *Malibran* (d. 1836), adorned with a statue in marble by *Geefs*, and several other monuments by the same eminent sculptor.

The **Château** (accessible only during the absence of the royal family), $^3/_4$M. to the N. of the church, was erected from a design by Duke Albert of Saxony when Austrian stadtholder of the Netherlands in 1782. In 1802 Napoleon purchased it for the Empress Josephine, and occasionally occupied it himself; and it was here in 1811 that he planned his Russian campaign. In 1815 the château became the property of the Crown. The park and gardens are worth a visit.

The pleasantest promenade in the environs of Brussels is the ***Bois de la Cambre,** on the S. side, being a part of the Forêt de Soignes, converted into a beautiful park resembling the Bois de Boulogne of Paris, under the auspices of M. *Keilig*, a landscape gardener. It covers an area of 450 acres, and is reached from the Boulevards by the broad and handsome *Avenue Louise* (Pl. DE 6), or *Avenue du Bois de la Cambre*, $1^1/_2$ M. in length, which is flanked by a number of handsome new houses. Before the Bois is reached, l. the former *Abbaye de la Cambre*, now a military school. A tramway line, starting from the Place du Palais, on the S. side of the park, traverses the Boulevard de Waterloo and leads through the Avenue Louise to the entrance of the park, where there are several cafés and restaurants. In the park itself is the 'Laiterie', and farther on, by the small lake, the 'Trianon' restaurant.

Station Waterloo
BOIS DE SOIGNE
Jolybois
Bruxelles
le Roussart
les Vieux Amis
le Coucou
Mont St Jean
N
S
le Merbe Braine
St Jean
Smouhen
la Haye
Papelotte
Haye Sainte
Advance of the Prussians
Hougomont
la Belle Alliance
Plancenois
Genappe
Rossomme
EXPLANATION.
aa. Position of the English army.
bb. Position of the French army.
c. Cuirassier of Valmy.
d. Cavalry of the Guard.
e. The 6th corps d'armée of the French, afterwards drawn off by the Prussians.
f. Damon et Subervie's divisions of cavalry sent against the Prussians.
gg. Infantry and artillery of the Guards.
h. Cuirassiers of Milhaud.
i. Hanoverian Monument.
k. Monument of Col. Gordan.
l. Mound of the Lion.
m. Prussian Monument.
500 1000 1500 2000 2500 3000 yds.
Scale 1:50000

12. From Brussels to Charleroi by Luttre.

Battle Field of Waterloo.

35 M. RAILWAY in 2—2¾ hrs.; fares 3 fr. 95, 2 fr. 95 c., 2 fr. — Thi line which has been recently opened affords a new and convenient rout to the FIELD OF WATERLOO, especially for a single traveller. Those wh merely desire a general view of the battle-field should take the train t *Braine l'Alleud*, whence the hill of the lion is 1 M. distant. The wal described below, from *Waterloo* to *Mont St. Jean*, *La Haye Sainte*, *L Belle Alliance*, *Plancenoit*, and back by *Hougomont* and the *Lion Hill* t *Braine l'Alleud*, in all 7—8 M., is, however, far more interesting. If th walk be prolonged from Plancenoit to the S. to Genappe, the whol distance will be about 12 M. — A coach leaves Brussels daily (except Sun days) at 8.30 a.m. for Waterloo, allowing 2—3 hrs. to visit the battl field, and arrives again in Brussels at 4 p. m. It starts from the *Hôtel d Saxe*, Rue Neuve 77—79, calling at the principal hotels in the upper town One-horse carriage from Brussels to Waterloo, 20 fr.; two-horse ditto, 30 f

The train starts from the *Station du Midi* at Brussels (p. 52) and traverses a pleasant country, passing through numerous cu tings. Stations *Forest-Stalle*, *Uccle*, *Calevoet*, and *Rhode-St. Genès*

9½ M. **Waterloo,** celebrated for the great battle of 18th June 1815, and the head-quarters of the Duke of Wellington from 17t to 19th June, is a large village with 3800 inhab., extending alon the Brussels and Charleroi road. The small village church, erecte in 1855, contains two basreliefs (r. Victory in bronze, by *Wiener* l. the English arms in white marble, by *Geefs*), Wellington's bus presented by his family, and numerous marble slabs to the memor of English officers. One tablet is dedicated to the officers of th Highland regiments, and a few others to Dutch officers.

The garden of a peasant (a few paces to the N. of the church contains an absurd monument to the leg of the Marquis of Anglese (d. 1854), then Lord Uxbridge, the commander of the Britis cavalry, who immediately after the battle underwent the amputatior The monument bears an appropriate epitaph, and is shaded by weeping willow. The proprietor of the ground, who uses all hi powers of persuasion to induce travellers to visit the spot, derive a considerable income from this source.

Battle Field. A visit to Mont St. Jean, the two monuments on th battle-field, the Lion, and the farms of La Haye Sainte and Hougomon occupies 2 hrs.; to La Belle Alliance and Plancenoit 2 hrs. more. Th traveller will, however, obtain a general survey of the field during the fir 2 hours.

Guides. The annexed plan and the following brief sketch of the batt will enable the visitor to form a distinct conception of the positions occu pied by the respective armies without the services of a guide. The usua fee for the principal points of interest is 2 fr.; if the excursion be extende to Plancenoit and the château of Frichemont, 3—4 fr.; but an agreemer should invariably be made beforehand.

Relics. Old bullets, weapons, buttons, and other relics are still occa sionally turned up by the plough, but most of those which the traveller importuned to purchase are spurious.

Inns at Mont St. Jean: *Hôtel Mont St. Jean* and (to the r. where the roa to Nivelles diverges from the Namur road) *Hôtel des Colonnes*, where Victo Hugo is said to have finished his 'Misérables'. On the mound of the Lion **Hôtel du Lion*, moderate.

Sketch of the Battle. A detailed history of the momentous events of 18th June, 1815, would be beyond the scope of a guide-book; but a brief and impartial outline, with a few statistics derived from the most trustworthy English and German sources, may perhaps be acceptable to those who visit this memorable spot.

The ground on which Wellington took up his position after the Battle of Quatre Bras was admirably adapted for a defensive battle. The high road from Nivelles and Genappe unite at the village of Mont Saint Jean, whence the main route leads to Brussels. In front of the village extends a long chain of hills with gentle slopes, which presented all the advantages sought for by the Allies. The undulating ground behind this range afforded every facility for posting the cavalry and reserves so as to conceal them from the enemy. In this favourable position Wellington was fully justified in hoping at least to hold his own, even against a stronger enemy, until the assistance promised by Blücher should arrive.

The first line of the Allied army, beginning with the right wing (on the W.) was arranged as follows. On the extreme right were placed two brigades of the British household troops, consisting of two battalions of Foot-Guards under Gen. Maitland, and two battalions of the Coldstream Guards under Gen. Byng. Next came a British brigade of four battalions under Gen. Sir Colin Halkett, adjoining whom were Kielmannsegge with five brigades of Hanoverians and a corps of riflemen, Col. Ompteda with a brigade of the German Legion, and finally Alten's division. The whole of this portion of the line occupied the hills between the Nivelles and Genappe roads. Beyond the latter (i.e., farther to the E.) Kemp was stationed with the 28th and 32nd regiments, a battalion of the 79th, and one of the 95th Rifles. Next came Bylant with one Belgian and five Dutch battalions, supported by Pack's brigade, posted a short distance in their rear, and consisting of the 44th. These four battalions had suffered severely at Quatre Bras and were greatly reduced in number, but their conduct throughout the battle abundantly proved that their discipline and courage were unimpaired. Beyond the Netherlanders were drawn up Best's Hanoverians and Picton's infantry division, the latter partially composed of Hanoverians under Col. von Vincke. Next to these were stationed Vandeleur's brigade, the 11th, 12th, and 16th Light Dragoons, and finally on the extreme left (to the E.) three regiments of light cavalry, consisting of the 10th and 18th British, and the 1st Hussars of the German Legion.

The first line of the Allies was strengthened at various distances by Grant's and Dœrnberg's cavalry brigades, consisting of three English regiments and three of the German Legion respectively, and posted near the Guards and Sir Colin Halkett. Next to them came a regiment of Hussars of the German Legion under Col. Arentschild; then, to the E. of the Genappe road, two heavy brigades, the Household and the Union, to support Alten's and Picton's divisions. The former of these brigades was composed of the 1st and 2nd Life Guards and the 1st Dragoon Guards under Lord Ed. Somerset; the latter of the 1st Royal Dragoons, the Scottish Greys, and the Irish Inniskillens, commanded by Gen. Sir W. Ponsonby. Besides the first line and the troops destined to cover it, various other forces were distributed as the circumstances and the formation of the ground required. Thus a brigade under Col. Mitchell, Sir Henry Clinton's division, Du Plat's German brigade, Adam's light brigade, and Halkett's Hanoverians were drawn up on the W. side of the Nivelles Chaussée and near the village of Merbe Braine. Finally the reserve of Brunswickers and Netherlanders, comprising infantry and cavalry, formed a line between Merbe Braine and Mont St. Jean, supported by Lambert's British brigade of three regiments, which had just arrived by forced marches from Ostend. — The artillery, consisting chiefly of British troops, were distributed as occasion required. Every battery present was brought into action during the day, and nobly fulfilled its duty.

In front of the centre of the Allied army lay the Château of *Hougomont*, which with its massive buildings, its gardens and plantations, formed an admirable *point d'appui* for the defence of the heights above. It was garrisoned by two light companies under Lord Saltoun, and two under Col.

Macdonnel, strengthened by a battalion of Nassovians, a company of Hanoverian riflemen, and about 100 men of the German Legion. This point holds a prominent place in the history of the battle, both on account of the fury with which it was attacked by the French, and the heroic and successful defence of its occupants. Farther to the left, and nearer the front of the Allies, lay *La Haye Sainte*, a farm-house which was occupied by 400 men of the German Legion under Major von Baring, but after a noble defence was taken by the French. The defence of the farms of *Papelotte* and *La Haye* on the extreme left was entrusted to the Nassovian Brigade under Duke Bernard.

Napoleon's army was drawn up in a semicircle on the heights to the E. and W. of the farm of *La Belle Alliance*, about one mile distant from the Allies. It was arranged in two lines with a reserve in the rear. The first line consisted of two corps d'armée commanded by Reille and D'Erlon respectively, and flanked by cavalry on either side. One corps extended from La Belle Alliance westwards to the Nivelles road and beyond it, the other eastwards in the direction of the château of Frichemont. The second line was composed almost entirely of cavalry. Milhaud's cuirassiers and the light cavalry of the guards were drawn up behind the right wing, Kellermann's heavy cavalry behind the left. A body of cavalry and a portion of Lobau's corps were also stationed in the rear of the centre, whilst still farther back the imperial guard, consisting of infantry and artillery, were drawn up in reserve on each side of the chaussée.

The Duke of Wellington's army consisted of 67,000 men, 24,000 of whom were British, 25,800 troops of the German Legion, Hanoverians, Brunswickers, and Nassovians, and about 17,800 Netherlanders. Of these 12,400 were cavalry, 5,600 artillery with 156 guns. — The army brought into the field by Napoleon numbered 71,900 men, of whom 15,700 were cavalry, 7,200 artillery with 246 guns. — Numerically, therefore, the difference between the hostile armies was not great, but it must be borne in mind that no reliance could be placed on the Netherlanders, most of whom fled at an early stage of the battle. The staunch Dutch troops who formed part of this contingent did their utmost to prevent this dastardly act, but their efforts were unavailing. Had they formed a separate corps they would have been most valuable auxiliaries, but when mingled with the Belgian troops their bravery was utterly paralysed. Practically, therefore, the Duke's army consisted of barely 50,000 men, composed of four or five different elements. A large proportion of them were, moreover, raw recruits, whilst the soldiers of Napoleon constituted a grand and admirably disciplined unity, full of enthusiasm for their general, and confident of victory. The superiority of the French artillery alone was overwhelming.

After a wet and stormy night the morning of the 18th of June gave some promise of clearing, but the sky was still overcast and rain continued to fall till an advanced hour. The ground, moreover, was so thoroughly saturated that the movements of the cavalry and artillery were seriously obstructed. This was probably the cause of Napoleon's tardiness in attacking the Allies, and of the deliberation with which he spent several of the best hours of the morning in arranging his army with unusual display. It is not known precisely at what hour the first shots were fired; some authorities mention 8 o'clock, others half-past eleven or twelve, while the Duke himself, in his published despatch, names ten as the hour of the commencement of the battle. It is, however, probable that the actual fighting did not begin till between eleven and twelve.

The first movement on the part of the French was the advance of a division of Reille's corps d'armée under Jérôme Buonaparte, a detachment of which precipitated itself against the château of Hougomont, and endeavoured to take it by storm, but was repulsed. They soon renewed the attack with redoubled fury, and the tirailleurs speedily forced their way into the enclosure, notwithstanding the gallant resistance made by the Hanoverian and Nassovian riflemen. The British howitzers, however, now began to pour such a deadly shower of shells on the assailants

that they were again compelled to retreat. This was but the prelude to a series of reiterated assaults, in which the French skirmishers in overwhelming numbers were more than once nearly successful. Prodigies of valour on the part of the defenders, vigorously seconded by the artillery on the heights, alone enabled the garrison to hold out until the victory was won. Had the French once gained possession of this miniature fortress, a point of vital importance to the Allies, the issue of the day would probably have been very different.

Whilst Hougomont and its environs continued to be the scene of a desperate and unremitting conflict, a second great movement on the part of the French was directed against the centre and the left wing of the Allies. Supported by a cannonade of 72 pieces, the whole of Erlon's corps and a division of Kellermann's cavalry, comprising upwards of 18,000 men, bristled in columns of attack on the heights above La Haye Sainte, presenting a magnificent but terrible spectacle. Their object was to storm La Haye Sainte, break through the centre of the Allied army, and attack the left wing in the rear. At the moment when Ney was about to begin the attack, Napoleon observed distant indications of the advance of new columns on his extreme right, and an intercepted despatch proved that they formed a part of the advanced guard of Bülow's Prussians, who were approaching from Wavre. The attack was therefore delayed for a short time, and Soult despatched a messenger to Marshal Grouchy, directing him to manœuvre his troops so as to intercept the Prussians. Owing, however, to a series of misunderstandings, Grouchy was too far distant from the scene of action to be of any service, and did not receive the order till seven in the evening.

It was about two o'clock when Ney commenced his attack. The four divisions of Erlon's corps moved rapidly in four columns towards the Allied line between La Haye Sainte and Smouhen. Papelotte and Smouhen were stormed by Durette's division, but the former was not long maintained by the French. Donzelat's division took possession of the gardens of La Haye Sainte, notwithstanding the brave resistance of a Hanoverian battalion, while the two other French divisions, those of Alix and Marcognet, pressed onwards without encountering any obstacle. Hardly had the two latter opened their fire on Bylant's Netherlandish contingent, when the Belgians were seized with a panic and thrown into confusion. All the efforts of their officers and the remonstrances of their Dutch comrades were utterly unavailing to reassure them, and amid the bitter execrations of the British regiments they fairly took to flight. Picton's division, however, now consisting solely of the two greatly-reduced brigades of Pack and Kemp, and mustering barely 3000 men, prepared with undaunted resolution to receive the attack of the two French divisions, numbering upwards of 13,000 infantry, besides cavalry. The struggle was brief, but of intense fierceness. The charge of the British was irresistible, and in a few moments the French were driven back totally discomfited. The success was brilliant, but dearly purchased, for the gallant Picton himself was one of the numerous slain. During the temporary confusion which ensued among Kemp's troops, who, however, soon recovered their order, the Duke communicated with Lord Uxbridge, who put himself at the head of Lord Edward Somerset's Household Brigade, consisting of two regiments of Life Guards, the Horse Guards, and Dragoon Guards. Meanwhile, too, a body of Milhaud's cuirassiers had advanced somewhat prematurely to La Haye Sainte and endeavoured to force their way up the heights towards the left centre of the Allied line. These two movements gave rise to a conflict of unparalleled fury between the élite of the cavalry of the hostile armies. For a time the French bravely persevered, but nothing could withstand the overwhelming impetus of the Guards as they descended the slope, and the cuirassiers were compelled to fly in wild confusion. Somerset's brigade, regardless of consequences and entirely unsupported, pursued with eager impetuosity. At this juncture two columns of the French infantry had advanced on Pack's brigade. The bagpipes yelled forth their war-cry, and the gallant Highlanders dashed

into the thickest of the fight, notwithstanding the terrible majority of their enemy. This was one of the most daring exploits of the day; but the mere handful of Northmen must inevitably have been cut to pieces to a man, had not Col. Ponsonby with the Inniskillens, the Scots Greys, and the Royal Dragoons opportunely flown to the rescue. The cavalry charge was crowned with brilliant success, and the French infantry were utterly routed. Pack's troops now recovered their order, and were restrained from the pursuit, but Ponsonby's cavalry, intoxicated with success, swept onwards. The Royals encountered part of Alix's division, which was advancing towards Mont St. Jean, where a gap had been left by the flight of the Belgians. A fearful scene of slaughter ensued, and the French again endeavoured to rally. This charge was simultaneous with that of Lord Uxbridge on the cuirassiers, as mentioned above. At the same time the Greys and Inniskillens, who were in vain commanded to halt and rally, madly prosecuted their work of destruction. Somerset's and Ponsonby's cavalry had thus daringly pursued their enemy until they actually reached the French line near Belle Alliance. Here, however, their victorious career was checked. A fresh body of French cuirassiers and a brigade of lancers were put in motion against them, and they were compelled to retreat with considerable confusion and great loss. At this crisis Vandeleur's Light Dragoons came to the rescue, and the tide of the conflict was again turned; but the French, whose cavalry far outnumbered those of the Allies, again compelled the British to abandon the unequal struggle. Retreat was once more inevitable, and the loss immense, but the French gained no decided advantage. Vandeleur himself fell, and Ponsonby was left on the field dangerously wounded.

While the centre and left of the Allied line were thus actively engaged, the right was not suffered to repose. At a critical juncture, when Lord Saltoun and his two light companies were suffering severely in the defence of the orchard of Hougomont, and had been reduced to a mère handful of men, a battalion of Guards under Col. Hepburn was sent to their relief and drove off the French tirailleurs, whose loss was enormous. The château had meanwhile taken fire, and the effects of the conflagration were most disastrous to the little garrison, but most fortunately for the sufferers the progress of the flames were arrested near the doorway where a crucifix hung. The sacred image itself was injured, but not destroyed, and to its miraculous powers the Belgians attributed the preservation of the defenders. There was now a pause in the musketry fire, but the cannonade on both sides continued with increasing fury, causing frightful carnage. Erlon's and Reille's corps sustained a loss of nearly half their numbers, and of the former alone 3000 were taken prisoners. Nearly 40 of the French cannon were moreover silenced, their gunners having been slain. Napoleon now determined to make amends for these disasters by an overwhelming cavalry attack, while at the same time the infantry divisions of Jérôme and Foy were directed to advance. Milhaud's cuirassiers and a body of the French Guards, 40 squadrons in all, a most magnificent and formidable array, advanced in three lines from the French heights, crossing the intervening valley, and began to ascend towards the Allies. During their advance the French cannonade was continued over their heads, ceasing only when they had nearly attained the brow of the opposite hill. The Allied artillery poured their discharge of grape and canister against the enemy with deadly effect, but without retarding their progress. In accordance with the Duke's instructions, the artillerymen now retreated for shelter behind the line; the French cavalry charged, and the foremost batteries fell into their possession. The Allied infantry, Germans as well as British, had by this time formed into squares. There was a pause on the part of the cavalry, who had not expected to find their enemy in such perfect and compact array; but after a momentary hesitation they dashed onwards. Thus the whole of the cuirassiers, followed by the lancers and chasseurs swept through between the Allied squares, but without making any impression on them. Lord Uxbridge, with the fragments of his heavy cavalry, now hastened to the aid of the

infantry, and drove the French back over the hill; but his numbers were too reduced to admit of his following up this success, and before long the French, vigorously supported by their cannonade, returned. Again they swept past the impenetrable squares, and again all their efforts to break them were completely baffled, while their own ranks were terribly thinned by the fire of the undaunted allies. Thus foiled, they once more abandoned the attack. Donzelat's infantry had meanwhile been advancing to support them, but seeing this total discomfiture and retreat, they too retired from the scene of action. The Allied lines were therefore again free, and the cannonade alone was now continued on both sides.

After this failure, Napoleon commanded Kellermann, with his dragoons and cuirassiers, to support the retreating masses, and Guyot's heavy cavalry of the Guards advanced with the same object. These troops, consisting of 37 fresh squadrons, formed behind the shattered fragments of the 40 squadrons above mentioned, and rallied them for a renewed attack, and again the French line assumed a most threatening and imposing aspect. Perceiving these new preparations, the Duke of Wellington contracted his line so as to strengthen the Allied centre, immediately after which manœuvres the French cannonade burst forth with redoubled fury. Again a scene precisely similar to that already described was re-enacted. The French cavalry ascended the heights, where they were received with a deadly cannonade, the gunners retired from their pieces at the latest possible moment, the French rode in vast numbers through the squares, and again the British and German infantry stood immovable. The cavalry then swept past them towards the Allied rear, and here they met with partial success, for a body of Netherlanders whom they had threatened at once began to retreat precipitately. As in the earlier part of the day, Lord Uxbridge flew to the rescue with the remnants of his cavalry, vigorously seconded by Somerset and Grant, and again the French horsemen were discomfited. Lord Uxbridge now ordered a brigade of Belgian and Dutch carbineers, who had not as yet been in action, and were stationed behind Mont St. Jean, to charge the French cavalry who had penetrated to the allied rear; but his commands were disregarded, and the Netherlanders took to flight. A body of Hussars of the German Legion, however, though far outnumbered by their enemy, gallantly charged them, but were compelled to retreat. The battle-field at this period presented a most remarkable scene. Friends and foes, French, German, and British troops, were mingled in apparently inextricable confusion. Still, however, the Allied squares were unbroken, and the French attack, not being followed up by infantry, was again a failure. The assailants accordingly, as before, galloped down to the valley in great confusion, after having sustained some disastrous losses. Lord Uxbridge attempted to follow up this advantage by bringing forward a fresh regiment of Hanoverian Hussars, but he was again doomed to disappointment; for the whole troop, after having made a pretence of obeying his command, wheeled round and fled to Brussels, where they caused the utmost consternation by a report that the Allies were defeated.

During the whole of this time the defence of Hougomont had been gallantly and successfully carried on, and Du Plat with his Brunswickers had behaved with undaunted courage when attacked by French cavalry and tirailleurs in succession. The brave general himself fell, but his troops continued to maintain their ground, whilst Adam's Brigade advanced to their aid. Overwhelming numbers of French infantry, however, had forced their way between them, and reached the summit of the hill, threatening the right wing of the Allies with disaster. At this juncture the Duke at once placed himself at the head of Adam's brigade and commanded them to charge. The assault was made with the utmost enthusiasm, and the French were driven from the heights. The entire Allied line had hitherto held its ground, and Hougomont proved impregnable. Napoleon therefore directed his efforts against La Haye Sainte, a point of the utmost importance, which was bravely defended by Major von Baring and his staunch band of Germans. Ney accordingly ordered

Donzelat's division to attack the miniature fortress. A furious cannonade opened upon it was the prelude to an attack by overwhelming numbers of tirailleurs. The ammunition of the defenders was speedily exhausted, the buildings took fire, and Baring with the utmost reluctance directed the wreck of his detachment to retreat through the garden. With heroic bravery the major and his gallant officers remained at their posts until the French had actually entered the house, and only when farther resistance would have been certain death did they finally yield (see p. 90) and retreat to the lines of the Allies. After this success, the French proceeded to direct a similar concentrated attack against Hougomont, but in vain, for arms and ammunition were supplied in abundance to the little garrison, whilst the cannonade of the Allies was in a position to render them efficient service. La Haye Sainte, which was captured between 5 and 6 o'clock p.m., now became a most advantageous *point d'appui* for the French tirailleurs, in support of whom Ney, during upwards of an hour, directed a succession of attacks against the Allied centre, but still without succeeding in dislodging or dismaying the indomitable squares. Their numbers, indeed, were fearfully reduced, but their spirit was unbroken. There was, moreover, still a considerable reserve which had not yet been in action, although perhaps implicit reliance could not be placed on their steadiness. It was now nearly 7 o'clock p.m., and the victory on which the French had in the morning confidently reckoned was entirely unachieved.

Meanwhile Blücher, with his gallant and indefatigable Prussians, whose timely arrival, fortunately for the Allies, prevented Napoleon from employing his reserves against them, had been toiling across the wet and spongey valleys of St. Lambert and the Lasne towards the scene of action. The patience of the weary troops was well-nigh exhausted. 'We can go no farther', they frequently exclaimed. 'We *must*', was Blücher's reply. 'I have given Wellington my word, and you won't make me break it!' It was about 4.30 p.m. when the first Prussian battery opened its fire from the heights of Frichemont, about 2¼ miles to the S.E. of the Allied centre, whilst at the same time two cavalry regiments advanced to the attack. They were first opposed by Domont's cavalry division, beyond which Lobau's corps approached their new enemy. One by one the different brigades of Bülow's corps arrived on the field between Frichemont and Planchenois. Lobau stoutly resisted their attack, but his opponents soon became too powerful for him. By 6 o'clock the Prussians had 48 guns in action, the balls from which occasionally reached as far as the Genappe road. Lobau was now compelled to retreat towards the village of Planchenois, a little to the rear of the French centre at Belle Alliance. This was the juncture, between 6 and 7 o'clock, when Ney was launching his reiterated but fruitless attacks against the Allied centre, 2¼ miles distant from this point. Napoleon now despatched eight battalions of the guard and 24 guns to aid Marshal Lobau in the defence of Planchenois, where a sanguinary conflict ensued. Hiller's brigade endeavoured to take the village by storm, and succeeded in gaining possession of the churchyard, but a furious and deadly fusillade from the houses compelled them to yield. Reinforcements were now added to the combatants of both armies. Napoleon sent four more battalions of guards to the scene of action, while fresh columns of Prussians united with Hiller's troops and prepared for a renewed assault. Again the village was taken, and again lost, the French even venturing to push their way to the vicinity of the Prussian line. The latter, however, was again reinforced by Tippelskirch's brigade, a portion of which at once participated in the struggle. About 7 o'clock Zieten arrived on the field, and united his brigade to the extreme left of the Allied line, which he aided in the contest near La Haye and Papelotte. Prussians continued to arrive later in the evening, but of course could not now influence the issue of the battle. It became apparent to Napoleon at this crisis that if the Prussians succeeded in capturing Planchenois, while Wellington's lines continued steadfast in their position, a disastrous defeat of his already terribly reduced army was

inevitable. He therefore resolved to direct a final and desperate attack against the Allied centre, and to stimulate the flagging energies of his troops caused a report to be spread amongst them that Grouchy was approaching to their aid, although well knowing this to be impossible.

Napoleon accordingly commanded eight battalions of his reserve Guards to advance in two columns, one towards the centre of the allied right, the other nearer to Hougomont, while they were supported by a reserve of two more battalions, consisting in all of about 5000 veteran soldiers, who had not as yet been engaged in the action. Between these columns were the remnants of Erlon's and Reille's corps, supported by cavalry; and somewhat in advance of them Donzelat's division was to advance. Meanwhile the Duke hastened to prepare the wreck of his army to meet the attack. Du Plat's Brunswickers took up their position nearly opposite La Haye Sainte, between Halkett's and Alten's divisions. Maitland's and Adam's brigades were nominally supported by a division of Netherlanders under Gen. Chassé, while Vivian with his cavalry quitted the extreme left and drew up in the rear of Kruse's Nassovians, who had already suffered severely, and now began to exhibit symptoms of wavering. Every available gun was posted in front of the line, and the orchard and plantations of Hougomont were strengthened by reinforcements. The prelude to the attack of the French was a renewed and furious cannonade, which caused frightful havoc among the Allies. Donzelat's division then advanced in dense array from La Haye Sainte, intrepidly pushing their way to the very summit of the height on which the Allies stood. At the same time several French guns supported by them were brought within a hundred yards of the Allied front, on which they opened a most murderous cannonade. Kielmannsegge's Hanoverians suffered severe loss, the wreck of Ompteda's German brigade was almost annihilated, and Kruse's Nassovians were only restrained from taking to flight by the efforts of Vivian's cavalry. The Prince of Orange then rallied the Nassovians and led them to the charge, but they were again driven back, and the Prince himself severely wounded. Du Plat's Brunswickers next came to the rescue and fought gallantly, but with no better result. The Duke, however, rallied them in person, and the success of the French was brief. At the same time the chief fury of the storm was about to burst forth farther to the right of the Allies. The Imperial Guard, commanded by the heroic Ney, Friant, and Michel, and stimulated to the utmost enthusiasm by an address from Napoleon himself, formed in threatening and imposing masses on the heights of Belle Alliance, and there was a temporary lull in the French cannonade. The two magnificent columns, the flower of the French army, were now put in motion, one towards Hougomont and Adam's brigade, the other in the direction of Maitland and his Guards. As soon as the Guards had descended from the heights, the French batteries recommenced their work of destruction with terrible fury and precision, but were soon compelled to desist when they could no longer fire over the heads of their infantry. The latter had nearly attained the summit of the heights of the Allies, when the British gunners again resumed their work with redoubled energy, making innumerable gaps in the ranks of their assailants. Ney's horse was shot under him, but the gallant marshal continued to advance on foot; Michel was slain, and Friant dangerously wounded. Notwithstanding these casualties, the Guards gained the summit of the hill and advanced towards that part of the line where Maitland's brigade had been ordered to lie down behind the ridge in the rear of the battery which crowned it. The Duke commanded here in person at this critical juncture. The French tirailleurs were speedily swept away by showers of grape and canister, but the column of French veterans continued to advance towards the apparently unsupported battery. At this moment the Duke gave the signal to Maitland, whose Guards instantaneously sprang from the earth and saluted their enemy with a fierce and murderous discharge. The effect was irresistible, the French column was rent asunder and vainly endeavoured to deploy; Maitland and Lord Saltoun gave orders to charge, and the British Guards fairly

drove their assailants down the hill. — Meanwhile the other column of the Imperial Guard was advancing farther to the right, although vigorously opposed by the well-sustained fire of the British artillery, and Maitland's Guards returned rapidly and without confusion to their position to prepare for a new emergency. By means of a skilful manœuvre, Col. Colborne, with the 52nd, 71st, and 85th now brought his forces to bear on the flank of the advancing column, on which the three regiments simultaneously poured their fire. Here, too, the British arms were again successful, and frightful havoc was committed in the French ranks. A scene of indescribable confusion ensued, during which many of Chassé's Netherlanders in the rear took to flight, knowing nothing of the real issue of the attack. At the same time Maitland and his Guards again charged with fierce impetuosity from their 'mountain throne', and completed the rout of this second column of the Imperial Guard. In this direction, therefore, the fate of the French was sealed, and the Allies were triumphant. Farther to the left of the Allied line, moreover, the troops of Donzelat, Erlon, and Reille were in the utmost confusion, and totally unable to sustain the conflict. On the extreme left, however, the right wing of the French was still unbroken, and the Young Guard valiantly defended Planchenois against the Prussians, who fought with the utmost bravery and perseverance notwithstanding the fearful losses they were sustaining. Lobau also stoutly opposed Bülow and his gradually increasing corps. Napoleon's well-known final order to his troops — 'Tout est perdu! Sauve qui peut!' was wrung from him in his despair on seeing his Guard utterly routed, his cavalry dispersed, and his reserves consumed. This was about 8 o'clock in the evening, and the whole of the Allied line, with the Duke himself among the foremost, now descended from their heights, and, notwithstanding a final attempt at resistance on the part of the wreck of the Imperial Guard, swept all before them, mounted the enemy's heights, and even passed Belle Alliance itself. Still the battle raged fiercely at and around Planchenois, but shortly after 8 o'clock the gallant efforts of the Prussians were crowned with success. Planchenois was captured, Lobau and the Young Guard defeated after a most obstinate and sanguinary struggle, the French retreat became general, and the victory was at length completely won. Not until the Duke was perfectly assured of this did he finally give the order for a general halt, and the Allies now desisted from the pursuit at a considerable distance beyond Belle Alliance. On his way back to Waterloo, Wellington met Blücher at the Maison Rouge, or Maison du Roi, not far from Belle Alliance, and after mutual congratulations both generals agreed that they must advance on Paris without delay. Blücher, moreover, many of whose troops were comparatively fresh, undertook that the Prussians should continue the pursuit, a task of no slight importance and difficulty, which Gen. Gneisenau most admirably executed, thus in a great measure contributing to the ease and rapidity of the Allied march to Paris.

So ended one of the most sanguinary and important battles which history records, in the issue of which the whole of Europe was deeply interested. With the few exceptions already mentioned, all the troops concerned fought with great bravery, and many progidies of valour on the part of regiments, and acts of daring heroism by individuals, are on record. The loss of life on this memorable day was commensurate with the long duration and fearful obstinacy of the battle. Upwards of 50,000 soldiers perished, or were *hors de combat*, whilst the sufferings of the wounded baffle description. The loss of the Allies (killed, wounded, and missing) amounted to 11,426 men. Of these the British alone lost 6932, including 456 officers; the German contingents 4494, including 246 officers. The total loss of the Prussians was 6682 men, of whom 223 were officers. The Netherlanders estimated their loss at 4000 from the 15th to 18th June. The loss of the French has never been ascertained with certainty, but probably amounted to 30,000 at least, besides 7800 prisoners taken by the Allies. About 227 French guns were also captured, 150 by the Allies, the rest by the Prussians.

Napoleon's errors in the conduct of the battle were perhaps chiefly these, that he began the battle at too late an hour of the day, that he wasted his cavalry reserves in a reckless manner, and that he neglected to take into account the steadiness with which British infantry are wont to maintain their ground. The Duke of Wellington is sometimes blamed for giving battle with a forest in the rear, which would preclude the possibility of retreat; but the groundlessness of the objection is apparent to those who are acquainted with the locality, for not only is the Forêt de Soignes traversed by good roads in every direction, but it consists of lofty trees growing at considerable intervals and unencumbered by underwood. It is a common point of controversy among historians, whether the victorious issue of the battle was mainly attributable to the British or the Prussian troops. The true answer probably is, that the contest would have been a drawn battle but for the timely arrival of the Prussians. It has already been shown how the Allied line successfully baffled the utmost efforts of the French until 7 p.m., and how they gloriously repelled the final and most determined attack of the Imperial Guard about 8 o'clock. The British troops and most of their German contingents, therefore, unquestionably bore the burden and heat of the day; they virtually annihilated the flower of the French cavalry, and committed fearful havoc among the veteran Guards, on whom Napoleon had placed his utmost reliance. At the same time it must be remembered that the first Prussian shots were fired about half-past four, that by half-past six upwards of 15,000 of the French (Lobau's corps, consisting of 6600 infantry and 1000 artillery, with 30 guns; 12 battalions of the Young Imperial Guard, about 6000 men in all; 18 squadrons of cavalry, consisting of nearly 2000 men) were drawn off for the new struggle at Planchenois, and that the loss of the Prussians was enormous for a conflict comparatively so brief, proving how nobly and devotedly they performed their part. The Duke of Wellington himself, in his despatch descriptive of the battle, says 'that the British army never conducted itself better, that he attributed the successful issue of the battle to the cordial and timely assistance of the Prussians, that Bülow's operation on the enemy's flank was most decisive, and would of itself have forced the enemy to retire, even if he (the Duke) had not been in a situation to make the attack which produced the final result'. The French Colonel *Charras*, in his 'Campagne de 1815' (pub. at Brussels, 1858), a work which was long prohibited in France, thus sums up his opinion regarding the battle: 'Wellington par sa ténacité inébranlable, Blücher par son activité audacieuse, tous les deux par l'habilité et l'accord de leur manœuvres ont produit ce résultat'. — The battle is usually named by the Germans after the principal position of the French at Belle Alliance, but is is far more widely known as the Battle of Waterloo, the name given to it by Wellington himself.

About halfway to Mont St. Jean, which is about 3 M. from Waterloo, is the monument of Col. Stables, situated behind a farm-house on the r., and not visible from the road. The road to the l. leads to **Tervueren,** a Royal château, once the property of the Prince of Orange. The royal stud was kept here till 1857, when it was transferred to the old abbey of *Gembloux* (p. 135).

The road from Waterloo to **Mont St. Jean** (Hôtel des Colonnes, p. 79) is bordered by an almost uninterrupted succession of houses. At the village, as already remarked, the road to Nivelles diverges to the r. from that to Namur. To the r. and l., immediately beyond the last houses, are depressions in the ground where the British reserves were stationed. To the l. rises the extensive **Farm of Mont St. Jean**, with its massive walls and numerous turrets, which was employed as a hospital during the battle.

About $^2/_3$ M. beyond the village we next reach a bye-road, which intersects the high-road at a right angle, leading to the l. to Wavre, and to the r. to Braine l'Alleud. Here, at the corner to the r., once stood an elm, under which the Duke of Wellington is said to have remained during the greater part of the battle. The story, however, is entirely unfounded, as it is well known that the Duke was almost ubiquitous on that memorable occasion. The tree has long since disappeared under the knives of credulous relic-hunters.

On the l., beyond the cross-road, stands an *Obelisk* (Pl. i) to the memory of the Hanoverian officers of the German Legion, among whose names that of the gallant Ompteda stands first. Opposite to it rises a *Pillar* (Pl. k) to the memory of Colonel Gordon, bearing a touching inscription. Both these monuments stand on the original level of the ground, which has here been considerably lowered to furnish materials for the mound of the lion. In this neighbourhood Lord Fitzroy Somerset, afterwards Lord Raglan, the Duke's military secretary, lost his arm.

About a hundred paces to the r. rises the **Mound of the Belgian Lion** (Pl. l), about 200 ft. in height, thrown up on the spot where the Prince of Orange was wounded in the battle. The lion was cast by Cockerill of Liège, with the metal of captured French cannon, and is said to weigh 28 tons. The French soldiers, on their march to Antwerp in 1832, hacked off part of the tail, but Marshal Gérard protected the monument from farther injury.

The mound commands the best survey of the battle-field, and the traveller who is furnished with the plan and the sketch of the battle, and has consulted the maps at the Hôtel du Lion, will here be enabled to form an idea of the progress of the fight. The range of heights which extends past the mound, to *Ohain* on the E. and to *Merbe-Braine* on the W., was occupied by the first line of the Allies. As the ridge of these heights is but narrow, the second line was enabled to occupy a sheltered and advantageous position on the N. slopes, concealed from the eye of their enemy. The whole line was about $1^1/_2$ M. in length, forming a semi-circle corresponding to the form of the hills. The centre lay between the mound and the Hanoverian monument.

The chain of heights occupied by the French is 1 M. distant, and separated from the Allied position by a shallow intervening valley, across which the French columns advanced without manœuvreing, being however invariably driven back. The Allied centre was protected by the farm of **La Haye Sainte,** situated on the r. of the road, about 100 paces from the two monuments. It was defended with heroic courage by a light battalion of the German Legion, commanded by Major v. Baring, whose narrative is extremely interesting.

After giving a minute description of the locality and the disposition of his troops, he graphically depicts the furious and repeated assaults successfully warded off by his little garrison, and his own intense excitement and distress on finding that that their stock of ammunition was nearly expended. Then came the terrible catastrophe of the buildings taking fire, which the gallant band succeeded in extinguishing by pouring water on it from their camp-kettles, although not without the sacrifice of several more precious lives. "Many of my men", he continues, "although covered with wounds, could not be induced to keep back. 'As long as our officers fight, and we can stand', was their invariable answer, 'we won't move from the spot!' I should be unjust to the memory of a rifleman named Frederick Lindau, if I omitted to mention his brave conduct. He had received two severe wounds on the head, and moreover had in his pocket a purseful of gold which he had taken from a French officer. Alike regardless of his wounds and his prize, he stood at a small side-door of the barn, whence he could command with his rifle the great entrance in front of him. Seeing that his bandages were insufficient to stop the profuse bleeding from his wounds, I desired him to retire, but he positively refused, saying: 'A craven is he who would desert you as long as his head is on his shoulders!' He was, however, afterwards taken prisoner, and of course deprived of his treasure." He then relates to what extremities they were reduced by the havoc made in the building by the French cannonade, and how at length, when their ammunition was almost exhausted, they perceived two fresh columns marching against them. Again the enemy succeeded in setting the barn on fire, and again it was successfully extinguished in the same manner as before.

"Every shot we fired increased my anxiety and distress. I again despatched a messenger for aid, saying that I must abandon the defence if not provided with ammunition, — but in vain! As our fusillade diminished, our embarrassment increased. Several voices now exclaimed: 'We will stand by you most willingly, but we must have the means of defending ourselves!' Even the officers, who had exhibited the utmost bravery throughout the day, declared the place now untenable. The enemy soon perceived our defenceless condition, and boldly broke open one of the doors. As but few could enter at a time, all who crossed the threshold were bayonetted, and those behind hesitated to encounter the same fate. They therefore clambered over the walls and roofs, whence they could shoot down my poor fellows with impunity. At the same time they thronged in through the open barn, which could no longer be defended. Indescribably hard as it was for me to yield, yet feelings of humanity now prevailed over those of honour. I therefore ordered my men to retire to the garden at the back. The effort with which these words were wrung from me can only be understood by those who have been in a similar position."

"As the passage of the house was very narrow, several of my men were overtaken before they could escape. One of these was the Ensign Frank, who had already been wounded. He ran through with his sabre the first man who attacked him, but the next moment his arm was broken by a bullet. He then contrived to escape into one of the rooms and conceal himself behind a bed. Two other men fled into the same room, closely pursued by the French, who exclaimed: '*Pas de pardon à ces brigands verts!*' and shot them down before his eyes. Most fortunately, however, he remained undiscovered until the house again fell into our hands at a later hour. As I was now convinced that the garden could not possibly be maintained when the enemy was in possession of the house, I ordered the men to retreat singly to the main position of the army. The enemy, probably satisfied with their success, molested us no farther."

The door of the house still bears traces of the French bullets. Several of the unfortunate defenders fled into the kitchen, adjoining the garden at the back on the left. The window was and is still

secured with iron bars, so that all escape was cut off. Several were shot here, and others thrown into the kitchen well, where their bodies were found after the battle. An iron tablet bears an inscription to the memory of the officers and privates who fell in the defence of the house.

Farther to the W. are *Papelotte*, *La Haye*, and *Smouhen*, which served as advanced works of the Allies on their extreme left. They were defended by Nassovians and Netherlanders under Duke Bernhard of Saxe-Weimar, but fell into the hands of the French about half-past 5 o'clock.

The defenders of **Goumont,** or **Hougomont,** another advanced work of the Allies, situated about ½ M. to the S.W. of the Lion, were more fortunate. This interesting spot formed the key to the British position, and had Napoleon once gained possession of it, his advantage would have been incalculable. The buildings still bear many traces of the fearful scenes which were enacted here. It is computed that throughout the day the attacks of nearly 12,000 men in all were launched against this miniature fortress, notwithstanding which the garrison held out to the last (see below). The orchard and garden were taken several times by the French, but they did not succeed in penetrating into the precincts of the buildings. The latter, moreover, caught fire, adding greatly to the embarrassment of the defenders, but happily the progress of the flames was arrested. Hougomont was at that time an old, partially dilapidated château, to which several outbuildings were attached. The whole was surrounded by a strong wall, in which numerous loop-holes had been made by express orders of the Duke in person, thus forming an admirable though diminutive stronghold. Notwithstanding these advantages, however, its successful defence against the persistent attacks of overwhelming numbers was solely due to the daring intrepidity of the little garrison. The wood by which it was once partially surrounded was almost entirely destroyed by the cannonade. The loop-holes, as well as the marks of the bullets, are still seen, and the place presents a shattered and ruinous aspect to this day. The orchard contains the graves of Capt. Blackman, who fell here, and of Sergt. Cotton, a veteran of Waterloo who died at Mont St. Jean in 1849 (½ fr. is exacted from each visitor to the farm). Hougomont is about 1 M. from stat. Braine l'Alleud (see p. 93).

Prodigies of valour were performed by the Coldstreams and their auxiliaries at Hougomont, and fortunately with a more successful result than that which attended their heroic German allies at La Haye Sainte. At one critical juncture the French were within a hair's breadth of capturing this fiercely-contested spot. They forced their way up to the principal gate, which was insufficiently barricaded, and rushing against it in dense crowds actually succeeded in bursting it open. A fearful struggle ensued. The Guards charged the assailants furiously with their bayonets, whilst Col. Macdonnel, Capt. Wyndham, Ensign Gooch, Ensign Hervey, and Serg. Graham, by dint of main force and daring courage,

contrived to close the gate in the very face of the enemy. — At a later hour a vehement assault was made on the back-gate of the offices, the barricades of which threatened to yield, although crowds of the assailants were swept away by a well-directed fire from the loop-holes. At the same time one of the French shells set fire to the buildings, and the flames burst forth with an ominous glare. Sergt. Graham immediately requested leave of Col. Macdonnel to retire for a moment, which the latter accorded, although not without an expression of surprise. A few moments later the gallant sergeant re-appeared from amidst the blazing ruins, bearing his wounded brother in his arms, deposited him in a place of safety, and at once resumed his work in strengthening the barricades, where the danger was rapidly becoming more and more imminent. Suddenly a French grenadier was seen on the top of the wall, which he and his comrades were in the act of scaling. Capt. Wyndham, observing this, shouted to Graham: 'Do you see that fellow?' Graham, thus again interrupted in his work, snatched up his musket, took aim, and shot the Frenchman dead. No others dared to follow, the attack on the gate was abandoned by the enemy, and the danger again successfully averted. Similar attacks were launched against the château with unremitting energy from half-past 11 in the morning until nearly 8 in the evening, but were repelled with equal success. Most fortunately for the defenders, their supply of ammunition was abundant. Had it been otherwise, Hougomont must inevitably have met with the same fate as La Haye Sainte; Napoleon would then have been enabled to attack the Duke's right flank, and the Allies would most probably have been defeated, or at least virtually annihilated.

The neighbourhood of Hougomont is said to have been the scene of the following well authenticated anecdote. Colonel Halkett's brigade, consisting of raw levies of troops, most of whom now faced an enemy for the first time, were exposed to a galling fire from Cambronne's brigade, which formed the extreme left of the enemy's line. Halkett sent his skirmishers to meet the vanguard of the French, somewhat in advance of whom Gen. Cambronne himself rode. Cambronne's horse having been shot under him, Halkett immediately perceived that this was an admirable opportunity for a 'coup de main' calculated to inspire his troops with confidence. He therefore galloped up alone to the French general, threatening him with instantaneous death if he did not surrender. Cambronne, taken by surprise, presented his sword and surrendered to the gallant colonel, who at once led him back to the British line. Before reaching it, however, Halkett's horse was struck by a bullet and fell. Whilst struggling to disengage himself, he perceived to his extreme mortification that the general was rapidly walking back to his own troops! — By dint of great efforts, however, he succeeded in getting his horse on his legs again, galloped after the general, overtook him, and led him back in triumph to his own line. — The troops commanded by Cambronne were a brigade of the Imperial Guard, whose boast had ever been: '*La Garde meurt, mais ne se rend pas!*'

The field-road to **Belle Alliance** from the gate of the farm skirts the wall to the left. It soon becomes narrower, and after leading about 50 paces to the r. passes through a hedge, traverses a field, and passes an embankment. After a walk of 5 min. a good path is reached, leading to the high road in 12 min. more. Coster's house (see below) lies to the r. In a straight direction the road leads to Planchenois (see next page). Belle Alliance is situated on the left. This name is applied to a low white house of one story on the road-side, now a poor tavern, 1 M. to the E. of Hougomont.

A marble slab over the door bears the inscription: '*Rencontre des généraux Wellington et Blucher lors de la mémorable bataille du 18. Juni 1815, se saluant mutuellement vainqueurs*'. The statement, however, is erroneous.

It is well ascertained that Blücher did not overtake the Duke until the latter had led his troops ar far as *La Maison du Roi*, or *Maison Rouge*, on the road to Genappe, about 2 M. beyond Belle Alliance, where he gave the order to halt. This was the scene of the well-known anecdote so often related of the Duke, who when urged not to expose himself unnecessarily to danger from the fire of the straggling fugitives, replied: 'Let them fire away. The victory is gained, and my life is of no value now!'

The house of Belle Alliance was occupied by the French, and their lines were formed adjacent to it. Napoleon's post during the greater part of the battle was a little to the r. of the house, and on the same level.

On the N. side of Belle Alliance a field-road diverges from the high road, and leads to **Plancenoit,** or *Planchenois*, a village situated 1 M. to the S.E., which the traveller who desires to appreciate the important part acted by the Prussians in the battle should not fail to visit. To the l., on a slight eminence near the village, rises the **Prussian Monument** (Pl. m), an iron obelisk with an appropriate inscription in German. It was injured by the French when on their way to the siege of Antwerp in 1832, but has since been restored.

The battle between the French and the brave Prussians raged with the utmost fury at and aronnd Plancenoit from half-past six till nearly nine o'clock. Nine regiments of infantry, a regiment of hussars, and the cavalry of the 4th corps d'armée commanded by Prince William of Prussia were engaged in the action, and fiercely contested the possession of the village. The churchyard was the scene of the most sanguinary struggles, in which vast numbers of brave soldiers fell on both sides. The village was captured several times by the Prussians, and again lost; but they finally gained possession of it between 8 and 9 o'clock. The combatants of both armies in this conflict were all comparatively fresh, and the fury with which they fought was intensified by the bitter hostility of the two nations, and a thirst for vengeance on the part of the Prussians for previons reverses. The victory on this part of the field was therefore achieved towards 8 o'clock, and the defeat of the French was rendered doubly disastrons by the spirited and well organised pursnit of Gneisenau.

The French retreat, which soon became a disorderly *sauve qui peut*, followed the road to *Genappe*, a village about 4 M. to the S. of Plancenoit. Near Genappe, where the road was blocked with cannon and waggons, the Prussians captured Napoleon's travelling carriage, which the emperor had probably just quitted in precipitate haste, as it still contained his hat and sword. Genappe is a station on the Mons and Wavre railway (see p. 129).

Continuation of Railway Journey. The next station beyond Waterloo is (11 M. from Brussels) **Braine l'Alleud** *(Hôtel du Midi; Hôtel de l'Etoile)*, a manufacturing town with 5600 inhab., whence the mound of the lion (p. 89) on the field of Waterloo, which is visible to the l., is 1 M. distant.

Next stations (14½ M.) *Lillois*, (17½ M.) *Baulers*, the suburb of (18 M.) **Nivelles**, the junction of the Manage and Wavre line (p. 129). *Nivelles*, Flem. *Nyvel*, on the *Thines*, a manufacturing town with 10,000 inhab., owes its origin to a monastery founded here in the 7th century.

Next stations (23 M.) *Obaix-Buzet*, and (25½ M.) **Luttre**, the junction of our line with the Ghent and Braine-le-Comte railway, which the train now follows to —

34½ M. **Charleroi,** see p. 130.

13. From Brussels to Antwerp by Malines.

27½ M. Railway to *Malines* in 22—40 min. (fares 1 fr. 45, 1 fr. 10, 70 c.); thence to *Antwerp* in 24—45 min. (fares 1 fr. 80, 1 fr. 35, 90 c.). Express fares one-fourth higher.

The train starts from the *Station du Nord*, soon commanding a view of the royal château of *Laeken* (p. 78) on an eminence to the left. A fertile and grassy plain, through which the *Senne* winds, is now traversed. Stations *Schaerbeek* (p. 140), *Haeren*, and —

Vilvorde, a small town on the *Senne*, one of the most ancient in Brabant. Near it, on the l., is the conspicuous *Penitentiary*, which is capable of containing 2000 convicts.

A melancholy interest attaches to Vilvorde as the scene of the martyrdom of William Tyndale, the zealous English Reformer and translator of the Bible. He was compelled to leave England on account of his heretical doctrines in 1523, and the same year he completed his translation of the New Testament from the Greek. He then began to publish it at Cologne, but was soon interrupted by his Romish antagonists, to escape from whom he fled to Worms, where the publication was completed in 1525. Copies soon found their way to England, where prohibitions were issued against them, in consequence of which most of them were burnt. 'They have done no other thing than I looked for', observed the pious translator, on hearing of this; 'no more shall they do, if they burn me also!' Notwithstanding the vehement opposition of Archbp. Warham, Card. Wolsey, and Sir Thomas More (who vainly endeavoured to refute the new doctrine in 7 vols.), four new editions rapidly found their way to England. In 1529 Tyndale began to publish the first four books of the Old Testament at Antwerp, where he now acted as chaplain to the British merchants settled there. He was at length arrested through the treachery of a spy, and sent to Vilvorde, where he was imprisoned for two years. He was then tried, and condemned as a heretic. On 6th Oct., 1536, he was chained to the stake, strangled, and finally burnt to ashes. His last words were: 'Lord, open the King of England's eyes!' He was a man of simple and winning manners, indefatigable industry, and fervent piety. His New Testament, which was translated independently of his illustrious predecessor Wyckliffe, and his still more celebrated contemporary Luther, forms the basis of the Authorised Version. It is a remarkable fact, that the year after his martyrdom the Bible was published throughout England by royal command, and appointed to be placed in every church for the use of the people.

Next stations *Eppeghem* and *Weerde*. The huge tower of the cathedral of Malines now becomes conspicuous in the distance. The train crosses the Louvain Canal.

12½ M. **Malines.** Flem., *Mechelen*.

Hôtel Buda, opposite the cathedral tower, R. 1½, D. (excl. wine) 2 fr.; Hôtel de la Coupe, near the Cathedral; *Cour Impériale, unpretending, Rue d'Egmont Extérieure, near the station; Grande Cicogne, Rue Notre Dame 88. '*Déjeûner de Malines*' is a favourite local dish (pig's feet and ears). **Restaurant* at the station.

The station of Malines, the focus of the four most important railways in Belgium (to Brussels, to Ghent, to Antwerp, and to Liège), generally presents a busy scene, and possesses extensive railway workshops. The convenience of passengers who have to change carriages is not much consulted here, as they are frequently set down in the midst of a sea of rails, at a considerable distance from the 'salle d'attente', and may easily mistake the trains.

Geograph. Anstalt von Wagner & Debes, Leipzig.

The ancient town of *Malines* (36,090 inhab.), situated on the *Dyle*, which flows through the town in numerous arms and is crossed by 35 bridges, is the seat of a cardinal archbishop, the primate of Belgium. Notwithstanding its broad and regular streets, handsome squares, and fine buildings, it is a dull place, and totally destitute of the brisk traffic which enlivens most of the principal Belgian towns. The unenterprising character of the inhabitants is more tersely than politely described in the monkish lines mentioned in the Introduction.

In order to reach the town, which is more than 1/4 M. from the station, we follow the broad *Rue d'Egmont*, traverse the *Place* of that name, cross the Dyle, and proceed in the same direction through the *Brulstraet*, leading to the Grande Place, where a **Statue* (Pl. 20) by *Tuerlinckx* of Malines was erected in 1849 to *Margaret of Austria* (d. 1530), daughter of Maximilian I. and Maria of Burgundy, celebrated as regent of the Netherlands and instructress of Charles V. The circle described on the ground round the monument indicates the size of the cathedral clock (see below). The Place still boasts of several mediæval buildings. The old *Cloth Hall*, begun in 1340, but left uncompleted, with a small tower of the 16th cent., is now used as the *Guard House*. To the l. of it are remains of a late Gothic *Palais de Justice*, begun by Keldermann in 1530. The *Hôtel de Ville* (Pl. 18), between the Grande Place and the cathedral, a late Gothic building, was entirely remodelled during the last century, the tower alone having escaped alteration. Opposite this building, and standing a little way back from the Place, is an old building called the '*Schepenen-Huis*' (or house of the bailiffs), with the inscription '*Musée*' (Pl. 21), containing a collection of civic antiquities, reminiscences of Margaret of Austria, a few old pictures, etc. (The concierge lives in the market-place, next door to the Hôtel de Ville; 1/2 fr.).

The *Cathedral of St. Rombold (*St. Rombaut*, Pl. 4; closed from 12 to 2.30 and after 5.30 p. m.), begun in the 13th, completed in the 14th and 15th centuries, is a cruciform Gothic church with a richly decorated choir, a huge unfinished W. tower (324 ft. in height, projected height 460 ft.), and a fine principal portal. The church was almost entirely erected with money paid by the pilgrims who flocked hither in the 14th and 15th centuries to obtain the indulgences issued by Pope Nicholas V. The face of the clock is 49 ft. in diameter.

The *Interior* of the church (length 306 ft., nave 89 ft. high) is imposing, and worthy of its archiepiscopal dignity. It is adorned by several admirable pictures, the finest of which is an *Altar-piece by *Van Dyck*, representing the Crucifixion, in the S. transept, painted in 1628, and successfully cleaned in 1848. This is one of the finest of the master's works, and is worthy of the most careful inspection. The composition is extensive and skilfully arranged; the profound

grief and resignation depicted in the countenance of the Virgin are particularly well expressed. (The picture is covered; sacristan's fee 1 fr.) In the N. transept: *Quellin*, Adoration of the Shepherds. Then on the same side, 1st chapel on the l., *Wouters*, Last Supper. Adjacent is a monument in marble to Archbp. *Méan* (d. 1831), who is represented kneeling before the Angel of Death, executed by *Jehotte*, a sculptor of Liège. The *Pulpit*, carved in wood, like those in the principal Belgian churches, by *Boeckstuyns* of Malines, represents the Conversion of St. Paul. Above, John and the women at the foot of the Cross; at the side, Adam and Eve and the serpent. By the pillars are statues of the Apostles. The large modern stained glass windows in the transept were executed to commemorate the promulgation of the new dogma of the immaculate conception of the Virgin, that at the N. end by *J. F. Pluys* of Malines, and the one opposite by his son *L. Pluys*. The *Choir* contains handsome modern carved stalls in the Gothic style. To the l. in the retro-choir, near the N. portal, is a Circumcision by M. Coxcie, 1587. Farther on are a number of large pictures, chiefly by *Herreyns* and other painters of the early part of the present century, representing scenes from the life of St. Rombold, and twenty-five smaller pictures of the *Van Eyck School* on the same subject. The Ascension in the chapel at the back of the high altar, by *Paelinck*, was painted at the beginning of the present century. The choir also contains several monuments of bishops of the 17 th cent., and windows filled with modern stained glass.

St. Jean (Pl. 6), near the Cathedral, is an insignificant church, remarkable only for a picture by *Rubens*, *High-altar piece with wings, a large and fine composition. On the inside of the wings: Beheading of John the Baptist, and Martyrdom of St. John in a cauldron of boiling oil. Outside: Baptism of Christ, and St. John in the island of Patmos, writing the Apocalypse. The two latter are in the master's best style. To the l. in the choir is Christ on the Cross, by *Ch. Wauters*, 1860. In a chapel on the l., Christ and the disciples at Emmaus, by *Herreyns*. The pulpit in carved wood, by *Verhaeghen*, represents the Good Shepherd. The confessionals, the carved wood on the organ, and several other pieces of carving are by the same sculptor.

At the N.W. angle of the town are situated the church of *St. Catharine* (Pl. 5) and that of the *Grand Béguinage* (Pl. 3), containing pictures by L. Franchoys, Moreels, De Craeyer, Th. Boyermans, E. Quellyn, and others; the latter is also embellished with sculptures by L. Fayd'herbe and Duquesnoy. The church of *St. Peter and St. Paul* (Pl. 9) contains pictures by Th. Boyermans, P. Eyckens, J. Coxcie, and others, and sculptures by Verbrugghen (pulpit) and J. Geefs (apostles).

On our way back to the station we now visit the church of *Notre Dame* (Pl. 13), a late Gothic building of the 16th cent., with ad-

ditions in the bad taste of the 17th cent., and recently restored. A chapel behind the high altar contains *Rubens'* *Miraculous Draught of Fishes, a richly coloured picture, with wings, painted in 1618 for the Guild of Fishers, from whom the master received 1000 florins for the work (about 90*l.*). In the 3rd chapel of the retro-choir is the Temptation of St. Antony by *M. Coxcie;* high-altar-piece, a Last Supper by *E. Quellyn*; pulpit and statues by *G. Kerricks.* — The church of *Notre Dame d'Hanswyck* (Pl. 8) contains two large reliefs by L. Fayd'herbe and a pulpit by Verhaeghen.

The neighbouring *Botanic Garden* (Pl. C, 4; admission 50 c.) contains a bust of the botanist Dodonæus, a native of Malines (b. 1517). Count Mansfield, the celebrated general in the Thirty Years' War, and Michael Coxcie, the imitator of Raphael, were also born here.

The *Dyle*, which unites with the *Nethe*, 6 M. below the town, to form the *Rupel*, is affected by the rise and fall of the tide.

Mechlin lace, which once enjoyed a high reputation, is still manufactured here, but cannot compete with that of Brussels.

From Malines to Louvain (15 M.) railway in 40 min. (fares 1 fr. 70, 1 fr. 35, 90 c.). Stations *Haecht*; *Wespelaer*, with a country-seat and park mentioned by Delille (born 1738). The line crosses the *Dyle*, skirts the Antwerp-Louvain Canal (built in 1750) and reaches stat. *Louvain* (p. 141).

From Malines to Ghent, see R. 9.

From Malines to St. Nicolas and Terneuzen. Railway to (21 M.) St. Nicolas in 1 hr. (fares 2 fr. 70, 2 fr., 1 fr. 35 c.); thence to Terneuzen (21 M.) in 1¼ hr. by the Dutch line (fares 2 fl. 95, 2 fl. 15, 1 fl. 45 c.). Stations *Hombeek*, *Thisselt*, *Willebroek* (on a canal which connects the Senne with the Rupel), *Puers*. The train traverses a pleasant district, and crosses the broad Schelde, commanding a view of its picturesque wooded banks. To the l., on the l. bank of the river, is stat. *Tamise*, a manufacturing town with 10,000 inhab.; then stat. **St. Nicolas** (junction for Ghent and Antwerp, p. 46), *St. Gilles*, *La Clinge* (Belgian custom-house), *Hulst* (Dutch custom-house), *Axel*, *Sluyskill*, *Terneuzen* (see p. 8).

Soon after quitting Malines, the train crosses the *Nethe* and reaches stat. *Duffel*. To the r. rises the old Gothic château of *Ter-Elst*. Then (20½ M.) stat. *Contich*.

From Contich to Turnhout by a branch-railway in 1½ hr. Stations **Lierre** (15,000 inhab.), junction for Antwerp, Diest, and Hasselt (p. 126); *Nylen*, *Bouwel*, **Herenthals**, to which a line runs from Louvain (p. 141; omnibus from Herenthals to Gheel, see below); *Lichtaert*, *Thielen*, and lastly **Turnhout**, the chief town of the district, with 13,500 inhab., a prosperous place, with cloth and other factories, and an establishment for rearing leeches. Beyond Turnhout the line crosses the Dutch frontier to Tilburg (see p. 249).

Omnibus twice daily from Herenthals (in 1½ hr., fare 1 fr. 30 c.; carriage 12 fr. there and back) to **Gheel** (**Hôtel de la Campine; Armes de Turnhout*), a small town which derives its principal interest from the colony of lunatics (about 800 in number) established here and in the neighbouring villages. The district throughout which they are distributed is about 30 M. in circumference, and divided into four sections, each with a physician and keeper. The patients are first received into the *Infirmerie*, where their symptoms are carefully observed for a time, after which they are entrusted to the care of a *nourricier*, or *hôte*, who generally provides occupation for them. They are permitted to walk about without restraint within

the limits of their district, unless they have shown symptoms of violence or a desire to escape. This excellent and humane system, although apprehensions were at one time entertained as to its safety, has always been attended with favourable results. — The handsome late Gothic *Church of St. Dymphna* (who is said to have been an Irish princess, converted to Christianity, and beheaded at this spot by her heathen father) contains a fine * altar, with the apotheosis of the saint. The choir contains the reliquary of the saint, painted with scenes from her life, probably by a contemporary of Memling. In the choir-chapels are two curious old *cabinets, adorned with finely-executed carving and painting. A painted group in stone, protected by a railing, in the vicinity of the church, bears a Flemish inscription, recording that St. Dymphna was beheaded on this spot, 30th May, 600. The town originally owed its reputation for the successful cure of lunatics to this saint, whose shrine was believed to possess miraculous powers.

Beyond stat. *Oude-God (Vieux-Dieu)* numerous country-seats are passed. Stat. *Berchem* was the head-quarters of the French during the siege of the citadel in 1832.

27 1/2 M. **Antwerp,** see below.

14. Antwerp. Fr., *Anvers;* Span., *Amberes.*

Railway Stations. 1. The principal station (Pl. F, 2), for Malines (Brussels, Louvain, etc.), Hasselt-Mastricht, Turnhout-Tilburg, Roosendaal (Flushing and Rotterdam) is near the Zoological Garden (a new station in the Place de la Victoire projected). — 2. The direct trains to Ghent through the Waesland (R. 9) start from the station at Vlaamsch Hoofd (p. 47), on the opposite bank of the Schelde. Ferry-steamboat from the S. end of the quay.

Hotels. *St. Antoine (Pl. a), Place Verte 40; *Grand Laboureur (Pl. b), Place de Meir 26; *Hôtel de l'Europe (Pl. c), Place Verte 38; charges at these, R. 2 1/2—3 fr. and upwards, B. 1 1/2, D. 3—4, L. 1, A. 1 fr.; *Hôtel de la Paix (Pl. d), Rue des Menuisiers 9, less expensive. — Hofken Meir, Place de Meir 73 and Rue du Chêne 20, small; Hôtel de Flandres (Pl. g), Place Verte 9; Grand Miroir (Pl. h), Vieux Marché-au-Blé 58; Bien-Etre, or *'S Lands Welvaert* (Pl. i), Rue Courte Claires, near the Exchange, R. 2, D. 2 1/2 fr.; Courrier (Pl. k), Rempart du Lombard 52, near the Hôtel St. Antoine, unpretending, but well spoken of; Hôtel Petit-Paris (Pl. e), Quai de Van Dyck 20; Hotel du Rhin (Pl. f), Quai de Van Dyck 1, unpretending, R. 1 1/2—2, B. 1, A. 1/2 fr.; Hôtel de Danemark (Pl. p), Quai de Van Dyck 10, new. — Hôtel de Hollande (Pl. l), Rue de l'Etuve 2, newly fitted up; Couronne (Pl. m), Rue des Israelites 6; Commerce, Rue de la Bourse 10, well spoken of, R. 2, B. 1, A. 1/2 fr.; Fleur d'Or, Rue des Moines 1, near the Place Verte; these last unpretending.

Restaurants. *Bertrand*, Place de Meir 11, dear, dinner 5 fr. and upwards; *Rocher de Cancale*, adjoining the exchange and the Place de Meir; *Rheingau*, adjoining the entrance to the exchange from the Place de Meir; also the hotels above mentioned. Oysters at the *Croix Blanche*, *Ancienne Croix Blanche*, *Hôtel de Danemark*, and other restaurants on the quays. — **Cafés:** *de l'Empereur*, Place de Meir 19; *Suisse*, *Français*, and *Alsacien*, in the Place Verte. Ices (75 c.) at all the cafés in summer. — **Beer:** *Sodalité*, opposite the Jesuits' Church, once a guild-hall; also at the *Café Alsacien.*

Baths. The best at the three hotels first mentioned.

Post-Office (Pl. 43), Place Verte, N. side. — **Telegraph Offices** at the railway-station, post-office, cité, exchange, etc.

Cabs are stationed in the Place Verte and Place de Meir. Per drive *(la course)* within the town 2—3 pers. 1 fr., 3—4 pers. 1 1/2 fr., to the suburbs 1 1/2 or 2 fr.; by time *(à l'heure)*, first hour 1—4 pers. 1 1/2 fr., each additional 1/2 hr. 75 c.; fares at night (10—6 o'clock) one-quarter more. —

Nouvelle Enceinte
Porte de Breda
Cimetière
Dam
Bassin du Canal
Bassin de la Campine
Bassin aux Bois
Bassin du Kattendyk
Grand Bassin
Petit Bassin
Avenue du Commerce
Entrepôts
Quai Godefroid
Quart. Grec
Rue Poldre Ferdinand
Entrepôts
ESCAUT
Cale Sèche
Fort Isabelle
Tête de Flandre
Q. Van Dyck
Embarcadère
Hôtels :
a. St. Antoine F. 5.
b. Grand Laboureur F. 4.
c. H. de l'Europe F. 5.
d. H. de la Paix F. 5.
e. Petit Paris E. 6.
f. H. du Rhin E. 6.
g. H. des Flandres E. 5.
h. Grand-Miroir E. F. 6.
i. Bien-être F. 4.
k. Courrier F. 5.
l. Hollande F. 6.
m. Couronne F. 5.
n. Commerce E. 5.
o. Fleur d'or E. 5.
p. H. du Danemark E. 6.
Échelle de 1:20.600

ANVERS.
ANTWERPEN.

1	*Aliénés*	G.6.
2	*Arsenal de Cons uction*	F.4.
3	*Arsenal de Guerre*	G.7.
4	*Athenée*	E.4.
5	*Banque*	E.4.
6	*Beguinage*	E.3.
7	*Boucherie*	E.6.
8	*Bourse*	E.F.4.5.
9	*Caserne d'Artillerie*	G.6.
10	" " *Falcon*	D.4.
11	" " *d'Infanterie*	H.5.
12	*Cercle*	G.4.
13	*Collège St. Charles*	E.4.
	Eglises:	
14	*St. Andrée*	F.6.
15	*Anglicaine*	F.5.
16	*St. Antoine*	D.3.
17	*St. Augustin*	F.5.
18	*St. Amand*	D.2.
19	*des Carmelites*	G.5.
20	*Cathédrale (N. Dame)*	E.5.
21	*St. Charles (Jesuites)*	E.5.
22	*St. George*	G.5.
23	*St. Jacques*	E.4.
24	*St. Joseph (Thereziennes)*	H.2.
25	*St. Paul (Dominicains)*	D.5.
26	*Protestante*	D.3.
27	*Redemptoriste*	F.4.
28	*Entrepôts*	A.3.B.5.C.3.
29	*Gouvernement*	F.5.
30	*Halle aux poissons*	E.6.
31	*Harmonie*	
32	*Hôpital St. Elisabeth*	G.4.5.
33	" " *militaire*	E.4.
34	*Hôtel de-Ville*	E.6.
35	*Jardin botanique*	G.5.
36	" " *zoologique*	F.2.
37	*Maison Rubens*	F.4.
38	" " *Hanseatique*	C.5.
39	*Musée*	E.4.
40	*Orphelinat Tertinck*	H.5.
41	*Palais du Roi*	F.4.
42	" " *de Justice*	F.5.
43	*Poste aux lettres*	F.5.
	Statues:	
44	*Boduognatus*	H.I.2.
45	*Léopold I.*	H.4.
46	*Rubens*	F.5.
47	*Teniers*	F.3.
48	*Vandyck*	F.5.
49	*Van Ryswyck*	G.3.
50	*Van Schoonbeke*	H.2.
51	*Théatre Francais*	F.4.
52	*Théatre Flamand*	E.3.

Vigilantes (open vehicles, a degree better), one-quarter to one-half more than the above fares.

Theatres. *Théâtre Royal* (Pl. 51; p. 118), performances in French, four times a week in winter: boxes and stalls 5, parquet 2½ fr., pit 1½ fr. — *Théâtre National*, or *Schouwburg* (Pl. 52; p. 118), performances in Flemish. — *Théâtre des Variétés*, also Flemish. — *Church Festival*, with boat and horse races, fireworks, etc., at the end of August.

Porterage from the quay into the town: portmanteau and travelling-bag 1 fr., each additional package 25 c.

Steamboats. To and from *London:* vessels of the Gen. Steam Nav. Co. (fares 22 *s.*, 16 *s.*) three times, the Baron Osy (fares 20 *s.*, 15 *s.*) once weekly; average passage 20 hrs. — To *Harwich* by the vessels of the Great Eastern Rail. Co. three times weekly in 12—14 hrs., thence by railway to London in 2¼ hrs.; fares to London 26 *s.*, 21 *s.*, 15 *s.* — To *Hull* twice weekly in 30 hrs.; fare 15 *s.* — To *Grimsby* twice weekly in 30 hrs.; fare 15 *s.* — To *Newcastle* once weekly in 38 hrs.; fares 22 *s.* 6 *d.*, 11 *s.* 6 *d.* — To *Leith* once weekly in 48 hrs.; fares 30 and 20 *s.* — To *Hamburg* once weekly in 35 hrs.; fares 40 and 32 fr. — To *Rotterdam*, see p. 121. — A pleasant trip on the Schelde may be made by the steamer to *Rupelmonde*, *Boom*, and *Hammebrug*, starting from the upper end of the Quai Van Dyck; fare 1 fr. or 75 c.

English Church in the Rue des Tanneurs.

Principal Attractions: *Cathedral (p. 102), *Museum (p. 108), Hôtel de Ville (p. 106), Exchange (p. 115), St. Jacques (p. 116), Docks (p. 120), Fish-market (p. 120), *Zoological Garden (p. 120), near the railway-station.

Antwerp (from '*aen't werf*', on the wharf), French *Anvers* (the *s* always pronounced by the Belgians) with 173,655 inhabitants (1873), once the capital of a county of the same name, belonging to the Duchy of Brabant, was founded as early as the 7th cent. It is now the principal seaport of Belgium, and carries on an extensive traffic with Great Britain and with Germany. Its advantageous situation on the Schelde *(Escaut)*, which is here ⅓ M. broad and 30 ft. deep at high tide (60 M. from the sea) rendered it a very important and wealthy place in the middle ages. When at the height of its prosperity in the 16th cent. it numbered 125,000 inhab. (in 1568). At that period thousands of vessels are said to have lain in the Schelde at one time, while a hundred or more arrived and departed daily. Commerce, which luxury and revolution had banished from other Flemish towns, especially Bruges, sought refuge at Antwerp about the close of the 15th cent. Under Emp. Charles V. Antwerp was perhaps the most prosperous and wealthy city on the continent, surpassing even Venice itself. The great fairs held here attracted merchants from all parts of the civilised world. The Florentine Guicciardini, an excellent authority in these matters (p. xiii), records that in 1566 the spices and sugar imported from Portugal were valued at 1½ million ducats (750,000*l.*, an enormous sum according to the value of money at that period), silk and gold wares from Italy 3 million, grain from the Baltic 1½ million, French and German wines 2½ million, imports from England 12 million ducats. Upwards of a thousand foreign commercial firms had established themselves at Antwerp, and one of the Fuggers, the merchant princes of Augsburg, died here leaving a fortune of

2 million ducats. The Flemish manufactures also enjoyed a high reputation about the beginning of the 16th cent., and were exported from Antwerp to Arabia, Persia, and India.

Antwerp's decline began during the Spanish régime. The terrors of the Inquisition banished thousands of the industrious citizens, many of whom sought refuge in England, where they established silk factories, and contributed greatly to stimulate English commerce. Fearful havoc was committed by the cruel Spanish soldiery in 1576, when the city was unscrupulously pillaged, and lost 7000 of its inhabitants by fire and sword; it afterwards suffered severely during a siege of fourteen months followed by its capture by Duke Alexander of Parma in 1584, when the population was reduced to 85,000; and in 1589 the population had further dwindled to 55,000. In addition to these disasters, the citizens were deprived of the greater part of their commerce by the intrigues of their Dutch rivals, who during the siege of the city by the Duke of Parma used secret means to prevent assistance being rendered to the besieged, and afterwards erected forts at the mouth of the Schelde to prevent its navigation by Antwerp vessels. The maritime trade of the city received its death-blow from the Treaty of Münster in 1648, by which Holland was declared independent of Spain, and it was agreed that no sea-going vessel should be permitted to ascend to Antwerp, but should unload at a Dutch port, whence merchandise should be forwarded to Antwerp by river-barges only. In 1790 the population had dwindled down to 40,000 souls. In Aug., 1794, the French obtained possession of Antwerp, re-opened the navigation of the Schelde, and dismantled the forts erected by the Dutch at its embouchure. Napoleon caused a harbour and new quays to be constructed, but the wars in which he was engaged prevented him from actively promoting the interests of commerce. In 1814 the city was defended against the Allies by Carnot, but was surrendered to the British under Gen. Graham, and afterwards incorporated with the newly-constituted kingdom of the Netherlands. The prosperity of Antwerp received a new impetus from the trade which it now carried on with the Dutch colonies (in 1830 population 73,506), but it was again utterly ruined by the revolution of 1830, in which the citizens participated sorely against their will. The memorable siege of 1832 began on 29th Nov., and terminated on 23rd Jan., 1833, with the surrender of the city. The French besiegers under General Haxo numbered 55,000 men, with 223 guns, whilst the garrison under Gen. Chassé consisted of 4500 men only, with 145 guns. The city presented a scene of frightful desolation after the siege, many of the buildings having been destroyed, and all more or less damaged. For many years after this calamity the commerce of Antwerp was totally prostrated, but the tide of prosperity has again set in, and the port is now

entered annually by 5500 vessels, of an aggregate burden of 1,830,000 tons. The average rise of the tide here is 10 ft.

Antwerp is strongly fortified, and is the principal arsenal of the kingdom. Since 1849 a number of advanced works have been constructed on modern principles, and the city and river are defended by broad and massive ramparts upwards of 12 M. in length. The old *Citadelle du Sud*, which is about to be demolished, was constructed by the Italian Pacciotti by order of the Duke of Alva, in order to keep the citizens in check, and was long regarded as a model fortress, especially after the works had been strengthened by Carnot in 1814.

The Antwerp School of Painting held a subordinate rank during the earlier period of Flemish art, and was greatly surpassed by those of Bruges and Ghent; but as these cities gradually lost their artistic as well as their commercial importance, the prosperity of Antwerp increased rapidly, and when she at length attained the proud distinction of being one of the wealthiest cities in the world, she also became a cradle of art second perhaps to none but Florence. During this golden era flourished *Quentin Massys*, *Rubens*, *Van Dyck*, *Teniers*, *Jordaens*, *De Craeyer*, *Zegers*, *Snyders*, and numerous other artists, most of whom are noticed in the Introduction.

Rubens (comp. Introduction), the prince of Flemish painters, who was ennobled by Philip IV. of Spain, and knighted by Charles I. of England, lived at Antwerp in a style of great magnificence, and possessed an extensive and very valuable collection of works of art. A portion only of the latter, sold after his death, is said to have realised half a million francs. He enjoyed the advantage of an excellent education, and possessed great amiability of disposition, combined with handsomeness of person. These qualities, as well as his celebrity as an artist, procured for him the patronage and friendship of princes and men of distinction in almost every part of Europe.

Van Dyck (comp. Introduction), the son of a wealthy merchant of Antwerp, was born in 1599, became a pupil of Rubens about 1615, and was enrolled as a member of the Guild of Painters as early as 1628. In 1623 he left Antwerp to prosecute his studies in Italy, where he painted a number of beautifully-executed portraits, several of which are preserved at Genoa. In 1628, after his return to Antwerp, he painted the altar-piece in St. Augustine (p. 118), and during his residence here produced most of his fine historical and devotional works. In 1632 he was appointed court-painter to Charles I. of England, who knighted him, and bestowed on him a salary of 200*l.* per annum. Van Dyck was now in such request as a portrait-painter, that he rarely found leisure for historical works, in which it was his ambition to excel. A plan for adorning the banqueting saloon of Whitehall with a magnificent series of paintings relative to the Order of the Garter proved a failure, owing to the pecuniary embarrassment of the king. At length, in 1640, Van Dyck released himself from his numerous engagements and repaired to Antwerp, eager to find an opportunity of contesting the palm with his rivals on the continent. Hearing that Louis XIII. desired to embellish a great saloon in the Louvre with paintings, Van Dyck repaired to Paris to proffer his services, but he found that the task had already been assigned to Poussin. Mortified by his failure, and perhaps depressed by the threatening aspect of affairs at the English court, Van Dyck returned to London, where he soon afterwards fell ill, and died in 1642, at the early age of 42. His wife was Mary Ruthven, a granddaughter of the unfortunate Earl of Gowrie, who was beheaded in 1584.

David Teniers (see also Introduction) the Younger (born at Antwerp in 1610, died at Brussels in 1694), was admitted to the Guild of Painters at an early age, probably on account of his being the son of a pain-

ter (David Teniers the Elder, inferior to his son), and was elected Dean of the Guild in his 34th year. He was appointed court-painter and chamberlain by Archduke Leopold William, Stadtholder of the Netherlands, and was confirmed in these offices by Don John of Austria, the succeeding governor, who even became a pupil of the master. Teniers also enjoyed a high reputation in other parts of Europe. Philip IV. of Spain, Christina of Sweden, and the Elector Palatine sent him numerous orders, which enahled him to amass a considerahle fortune. He possessed an estate at the village of Perck, not far from Malines, where he resided in a comfortahle style, and received visits from many of the Spanish and Flemish nohles. Tenier's first wife, whom he married in 1637, was a daughter of the painter Jan Breughel (nicknamed 'Velvet' from his partiality for that material), and niece of 'Hell Breughel' (a sobriquet derived from the character of that master's subjects). Rubens, to whose school, however, Teniers did not belong, was present at the ceremony. In 1656 Teniers married his second wife, Isahella de Fren, daughter of the Secretary of State of Brahant. After a lahorious and successful career, he died at the advanced age of 84.

The site occupied by the city is in the form of a segment of a circle, of which the Schelde is the chord. The market-place, Place Verte, and Place Meir are the finest open squares in the city, while the quarters next the river consist of a network of narrow streets, inhabited by sailors and the lower classes. The removal of the old ramparts, which confined the town to a very restricted space. has enabled it to expand to nearly six times its former area, and new buildings are rapidly springing up in every direction.

Antwerp is the most interesting town in Belgium, and the population being exclusively Flemish, it resembles a Dutch or a German city in many of its characteristics. The numerous masterpieces of painting which it possesses afford one of the best proofs of its mediæval prosperity. The fascinating influence of Rubens cannot be appreciated without a visit to Antwerp, where his finest works are preserved. The *Académie Royale des Beaux Arts* (with 16 professors) is the successor of the celebrated *Guild of St. Luke*, a corporation founded for the promotion of art by Philippe le Bon, Duke of Burgundy and Count of Flanders, about the middle of the 15th cent., and richly endowed by Philip IV. of Spain.

The traveller, especially if pressed for time, should at once direct his steps to the Cathedral. On its S. side is the Place Verte, formerly the churchyard, adorned with a ***Statue of Rubens** (Pl. 46) in bronze, by *W. Geefs*. It was erected in 1840, the figure being 13 ft. high, while the pedestal supporting it measures 20 ft. The scrolls and books, together with the brush, palette, and hat, which lie at the feet of the statue, are allusions to the functions of the master as a diplomatist and statesman, as well as painter.

The ***Cathedral** (*Notre Dame*, Pl. 20), the largest and most beautiful Gothic church in the Netherlands, is of cruciform shape with triple aisles (length 128 yds.; width of nave 57 yds., of transept 71 yds.; height 130 ft.). It was begun in 1322, the façade and tower were designed by *Jean Amel* of Boulogne in 1422, the tower (402 ft.) was completed in the 16th century, and the choir

was extended in 1521—1533. In 1566 the church was seriously damaged by puritanical zealots, and again in 1794 by French republicans. The exterior is unfortunately disfigured by the mean houses clustered around it, but those near the principal façade are now being removed. The rich portal and the fine window over it adorned with tracery should be examined.

The *Interior (usually entered from the Place Verte, on the S. side; sacristan's house in the lane opposite the S. portal, on the r. side; principal pictures shown from 12 to 4 p. m. only, admission between these hours 1 fr.) is simple, but grand and impressive, and the rich perspective of its six aisles is very effective.

The S. Transept, entered from the Place Verte, contains *Rubens'* far-famed master-piece, the **Descent from the Cross (comp. Introd., p. xliii), a winged picture, painted in 1612 (in Paris from 1794 to 1814, restored in 1852). On the inside of the wings are the Salutation, and the Presentation in the Temple, on the outside St. Christopher carrying the Infant Saviour, and a hermit. The Mary in a blue robe and the figure with a basket in the wings are portraits of the master's first wife and his daughter respectively. Adjacent, *St. Francis, by *Murillo*. In the N. transept *Rubens'* *Elevation of the Cross, painted in 1610, after his return from Italy. The high altar-piece, an Assumption, is said to have been painted by *Rubens* in sixteen days, doubtless with the aid of his pupils, for the sum of 1600 florins. The altar itself was also designed by Rubens.

The Descent from the Cross is the most magnificent of these celebrated pictures. The white linen on which the body of the Saviour lies is a peculiar and very effective feature in the composition, borrowed probably from a similar work by Daniele da Volterra at Rome. The principal figure itself is admirably conceived and carefully drawn, and the attitude extremely expressive of the utter inertness of a dead body. Two of the three Maries are more attractive than is usual with Rubens' female figures, but the flabby countenance of Joseph of Arimathæa exhibits neither sentiment nor emotion. The arrangement of the whole is most masterly and judicious, the figures not too ponderous, and the colouring rich and harmonious, while a degree of sentiment is not wanting, so that this work is well calculated to exhibit Rubens' wonderful genius in the most favourable light. According to a well-known anecdote, this picture, when in an unfinished state, fell from the easel in Rubens' absence. *Van Dyck*, as the most skilful of his pupils, was chosen to repair the damage, which he did so successfully, that Rubens on his return declared that his pupil's work surpassed his own. The parts thus said to have been retouched are the face of the Virgin and the arm of the Magdalene.

The popular story with regard to the origin of this famous picture is another of those picturesque fictions which modern investigation has so rudely dispelled. Rubens is said to have been employed by the Guild of Arquebusiers to paint an altar-piece representing their patron saint 'St. Christophorus' (i. e. 'the bearer of Christ'), as the price of which he was to receive a piece of ground from them as a site for his house. Instead of fulfilling the contract literally by painting a single picture of St. Christopher, Rubens generously determined to produce a far more noble work by representing the 'bearing of Christ' allegorically, viz. in the principal picture Christ borne by his friends, in one wing by his Virgin mother before the Nativity, and in the other by the aged Simeon in the Temple. The picture

was finished and shown to the Arquebusiers, who could not fail to be gratified by its magnificence; but the allegorical mode of its execution was entirely lost upon them, and they complained that there was no St. Christopher. In order to satisfy them, Rubens then proceeded to paint St. Christopher in person on the outside of one shutter, while on the other he represented a hermit with a lantern, and an owl, emblematical, it was said, of the obtuseness of the worthy Arquebusiers. The facts of the case, however were simply these. A dispute having arisen about the cost of a wall which separated Rubens' property from that of the Arquebusiers, the burgomaster Rockox, the captain of the guild and a friend of Rubens, persuaded him to paint this picture in order to equalise the price to be paid by each party. The hermit and the owl are well known features in every picture relating to the legend of St. Christopher.

The Elevation of the Cross, although inferior, is also a magnificent work. The figures are remarkable for their easy and natural attitudes, although inclined to be too heavy. The great life which pervades the whole, and the variety of the composition, compensate to some extent for deficiency of sentiment. In the figures of Christ and his executioners the master displays his thorough acquaintance with the anatomy of the human frame. The horses are noble and lifelike, and a dog has even been introduced to give greater diversity to the scene. The latter was added by Rubens in 1627, when he retouched the picture. The wings form part of the same subject. On the r. a group of women and children, with horror depicted in their countenances, behind them the Virgin and St. John; on the l. mounted officers, hehind them the thieves, who are being nailed to their crosses by the executioners.

The Assumption, also a famous picture, exhibiting the transcendent genius of the master in an almost equal degree, is less attractive than the two others. The Virgin is represented among the clouds, surrounded by a heavenly choir, helow whom are the apostles and numerous other figures. The colouring is less gorgeous than is usual in Rubens' pictures, while the ponderosity of flesh somewhat mars the effect. 'Fat Mrs. Rubens', irreverently observes an old author, 'is planted as firmly and comfortably among the clouds, as if in an easy-chair, gazing with phlegmatic composure on the wondrous scene which she witnesses in her aërial flight, and betraying not the faintest symptom of ecstasy or emotion. Ought she not to be ashamed to sit there in her flimsy attire, and represent a goddess — and a Virgin too?'

Choir. 1st Chapel (on the S.) by the entrance from the Place Verte: altar-piece by *Zegers*. Opposite to it, Descent from the Cross, by *Kwantemann*. — 2nd Chapel: **Rubens*, the Resurrection, painted for the tomb of his friend the printer Moretus (d. 1610), half life-size; on the inside of the shutters John the Baptist and St. Martina, on the outside angels. The figure of Christ emerging from the Sepulchre is very fine, and the consternation of the soldiers admirably pourtrayed. Opposite, St. Norbert, by *Pepyn*. The best view of the Assumption is obtained from this chapel. — 3rd Chapel: *Abr. Janssens*, Four fathers of the church; *Arthur Quellyn*, Marble monument of Bishop Ambrosius Capello, the only monument of a bishop in the church which has escaped destruction; *Fr. Duquesnoy* (1594—1644), Statue of the Virgin and Child. — 4th Chapel: *De Bakker*, Last Judgment; beneath it the tombstone of Plantin, a celebrated printer (d. 1589), with inscription by Justus Lipsius. — 5th Chapel: Monument of a M. Verdussen, a relief in marble, by *Geefs*. — At the back of the high altar, the Dying Mary, a large picture by *Matthyssens*. Below it, the Marriage of the Vir-

gin, the Visitation, and the Meeting of Mary and Elisabeth, painted with great skill by *Van Bree* in imitation of half relief. — 6th Chapel: Modern mural paintings in the mediæval style, by *G. Baetens*, a pupil of Leys; *A. Quellyn*, Virgin; modern stained glass windows. — 7th Chapel: *Otto Venius*, Descent from the Cross, Entombment, The young man of Nain; *A. Franken*, Raising of Lazarus; modern stained glass. — 8th Chapel: Tomb of Isabella of Bourbon (d. 1456), wife of Charles the Bold, a recumbent figure in bronze; l. *Van Diepenbeek*, St. Norbert; under it, *Roger van der Weyden* (?), Nuptials of the Virgin; r. tomb of the Pret family; copy of Rubens' Dead Christ *(à la paille)* in the Museum; stained glass of 1648 representing the arms of the Guild of St. Luke to which this chapel belonged. — 9th Chapel: Confessional with large statues, carved in wood by *Verbrüggen*. — 10th Chapel: Crucifix in Parian marble by *Van der Neer*. — 11th Chapel: Altar-piece, a Madonna and Child, after Van Dyck. — 12th Chapel: *A. Quellyn*, Statue of St. Antony; *O. Venius*, Crucifixion, with 14 small scenes from the Passion at the sides; stained glass of 1503, commemorating a commercial treaty between Henry VII. of England and Philip I. of Castile.

N. Transept. Over the portal, and to the r., windows with stained glass of 1615 and 1616, restored in 1866. *L. Franken, Elder*, Christ and the Doctors, among whom are portraits of Luther, Calvin, and Erasmus. S. Transept: *M. de Vos*, Marriage at Cana; *O. Venius*, Last Supper.

Choir. The modern *Stalls* and the rich Gothic *Episcopal Thrones*, in the form of tabernacles, carved in wood, and adorned with groups from the history of the Virgin on the S. side and from the life of the Saviour on the N. side, and with numerous small statues, are admirably designed and beautifully executed. The architectural portions are by *W. Durlet*, the plastic by *Ch. Geerts*. The Nave and aisles contain some fine ancient and modern *Stained-glass* windows, the former dating from the beginning of the 16th cent., but to a great extent restored, the latter recently executed by *Capronnier* in the old style. The *Pulpit*, of the 17th cent., by *Van der Voort*, with its trees, shrubs, and birds carved in wood, is in bad taste.

In the S. aisle, the Passion in 14 scenes, painted in the mediæval style by *Vinck* and *Hendricks*, pupils of Leys, in 1865—67. The chapel at the E. end of this aisle contains a Christ at Emmaus, by *Herreyns*, 1825.

Musical works by the most celebrated composers are performed at high mass (10 a. m.) on Sundays and festivals. The organ, a powerful instrument, is accompanied on grand occasions by a full orchestra, the effect of which is beautiful and impressive (chair 5 c.).

The *Tower (402 ft.), a beautiful and elaborate open structure, was begun by *Jean Amel*, and completed in 1530 by

Waghemakere, whose name is inscribed on the highest gallery. The S. tower has only attained one-third of the projected height. Charles V. used to say that this elegant specimen of Gothic architecture ought to be preserved in a case, and Napoleon is said to have compared it to a piece of Mechlin lace. The entrance to the tower is adjacent to the W. portal. The crucifix over the door was cast in 1635 with the metal of a statue formerly erected in the citadel by Philip II., '*ex aere captivo*', to the Duke of Alva. The concierge, who lives near, is generally on the spot (fee for 1 person 75 c., for 2 persons 1 fr., for each additional person 25 c.). The ascent is fatiguing; 514 steps lead to the first gallery, and 108 more to the second and highest. The view from the latter, however, is hardly more extensive than that from the former. With the aid of a good telescope, the spectator may in clear weather follow the course of the Schelde as far as Flushing, and distinguish the towers of Bergen-op-Zoom, Breda, Brussels, Malines, and Ghent. The *Chimes* are among the most complete in Belgium, consisting of 99 bells, the smallest of which is only 15 inches in circumference; the largest, cast in 1507, weighs 8 tons. On the occasion of its consecration, Charles V. stood 'godfather'.

An old **Well,** adjacent to the principal portal, and opposite the door of the tower, is protected by a canopy of iron, and surmounted by a statue of Salvius Brabo, a mythical hero who defeated and cut off the hand of the giant Antigonus. It was executed by *Quentin Massys* (d. 1529), '*in synen tyd grofsmidt, en daernaer fameus schilder*' ('at one time a blacksmith, afterwards a famous painter'), as the inscription on his tombstone adjoining the entrance to the tower of the Cathedral records. This remarkable and talented man was originally a blacksmith from Louvain, who came to seek his fortune at Antwerp, where this work is one of the specimens of his skill. Here, according to the romantic but apocryphal story (comp. p. 113), he became enamoured of the daughter of a painter, and to propitiate the father and win the daughter he exchanged the anvil for the palette. He wooed and painted successfully, and was chiefly instrumental in raising the School of Antwerp to a celebrity equal to those of Bruges and Ghent. He was one of the first of the Flemish masters who adopted the showy and effective style of the Italian schools, while his execution was hardly less elaborate and faithful to nature than that of his predecessors. His masterpiece is preserved in the Museum (p. 111). A slab immured at the above-mentioned spot in 1629 by his 'grateful and admiring posterity', bears the inscription, '*Connubialis amor de Mulcibre fecit Apellem*'.

The **Hôtel de Ville** (Pl. 34), situated in the Grand'Place in the vicinity, towards the N. of the cathedral, was erected in 1561—65 in the Renaissance style form designs by *Cornelis de Vriendt*, and restored in its present form in 1581, after its partial

destruction by the Spaniards. The plain façade, 93 yds. in length, rises over a rustica ground-floor, with arcades in three stories. The central part with its curved gable is 180 ft. in height. In a niche above stands the Virgin as the tutelary saint of the city. The INTERIOR (which should be visited in the afternoon after office-hours; concierge $^1/_2$—1 fr.) is chiefly interesting on account of the fine pictures with which the great hall, or **Salle Leys*, was decorated by *H. Leys* in 1864—69. 1. Margaret of Parma committing the keys of the city to the burgomaster during the troubles of 1566; 2. The rights of citizenship conferred on Batt. Palavicini of Genoa, 1541; 3. The Burgomaster Van Urselen entrusting the magistrate Van Spangen with the command of the municipal guard for the defence of the city, 1542; 4. Solemn entry of Charles V., who swears to respect the privileges of the city. Then pictures representing Art and Science, Commerce and Manufactures, and portraits of twelve princes celebrated in the annals of the country. — The apartment of the burgomaster contains a *Chimney-piece*, finely sculptured in the Renaissance style, representing the Marriage of Cana, above which are the Raising of the Serpent, and Abraham's Sacrifice. There are also a few mediocre pictures. A very large work by *M. van Bree*, painted in 1806, is an allegory in allusion to Napoleon's scheme of converting Antwerp into a great harbour and naval station. Three other pictures represent incidents from the siege of 1585. Another chimney-piece is adorned with a representation of Solomon's Judgment. There are also pictures illustrative of the history of the city, and portraits of the royal family by *De Keyser* and *Wappers*. The Hôtel de Ville contains the *Town Library*.

Most of the houses in the Grand' Place are **Guild Houses**, formerly belonging to the different corporations, and dating from the 16th and 17th cent. The most conspicuous are the *Guild Hall of the Archers* (Pl. 37), of 1513; the *House of the Tailors*, rebuilt after the pillage of the town by the Spaniards in 1644; and the *Hall of the Carpenters* (1644).

A few streets to the N. of the Hôtel de Ville are the **Vieilles Boucheries** (Pl. 7), or old flesh-market, a lofty, late Gothic edifice constructed in 1501—1503 of regular layers of red bricks and white stone, with four hexagonal turrets at the corners. The building is now a corn magazine.

In the vicinity rises the ***Church of St. Paul** (Pl. 25), which formerly belonged to the adjoining Dominican monastery. It was erected in 1540—71, but the choir was not completed until after 1621. Entrance in the Rue des Sœurs Noires. The court in the interior contains a '*Mt. Calvary*', an artificial mound covered with pieces of rock and slag, garnished with statues of saints, angels, prophets, and patriarchs, and surmounted by a crucifix. The grotto below is intended to represent the Holy Sepulchre at Jerusalem.

The wall of the N. aisle of the church is adorned with fifteen pictures: *Van Balen*, Annunciation; *M. de Vos*, Nativity and Purification of Mary; Scourging of Christ, after *Rubens*; *Van Dyck*, Bearing the Cross; *Jordaens*, Crucifixion; *Vinckeboom*, Resurrection; **Rubens*, Scourging of Christ (covered, a copy in the N. aisle); *De Craeyer*, Virgin and St. Dominicus. Altar-piece, after *Caravaggio*, the Virgin giving rosaries to St. Dominic for distribution (the original was sent to Vienna as a gift to the Emp. Joseph, who sent this copy as a substitute). High altar-piece: *Cels*, Descent from the Cross, a work of the beginning of the present century. S. aisle: altar-piece, *De Craeyer*, Body of Christ surrounded by Magdalene, St. John, and angels; *Teniers*, *Elder*, The seven Works of Mercy, a curious assemblage of cripples of every description. The fine wood-carving of the choir-stalls and the confessionals is worthy of examination. Excellent organ.

Following the 'Canal des Recollets', a street to the E. of the Church, and turning to the l. through the Rue des Recollets, we reach a small *Place*, formed by the junction of four streets, where the entrance to the museum is situated. In the centre of the *Place* rises a *Statue of Van Dyck* (Pl. 48), executed and presented by *Leonard de Cuyper*, in 1856.

The ****Museum** (Pl. 39; open to the public on Thursdays, Sundays, and holidays 10—3 o'clock; on other days, 10—7 o'clock, 1 fr. for each person; tickets are issued at the outer gateway, before the court is entered), the finest picture-gallery in Belgium, contains 600 pictures, most of them collected from the suppressed monasteries and churches of Antwerp. The valuable Ertborn collection (p. 114) was added to the gallery in 1840, and a number of good pictures have also recently been acquired by purchase and bequest. The building belongs to the *Académie des Beaux Arts*, the successor of the mediæval guild of St. Luke. M. *Nicaise de Keyser* has been the director since 1855. The number of members never exceeds twenty-five, of whom ten may be foreigners. Each fellow of the society is bound to contribute a work to the Museum. The most important works are fourteen by Rubens, and six by Van Dyck, which alone would repay a visit to Antwerp. There are, however, many other excellent pictures, while others again form interesting links in the history of art.

'This famous School of Art is established in a suppressed monastery of the Minorites, and the church has afforded lofty and well-lighted galleries for the pictures. Such a spacious locality has most appropriately been chosen for the purpose, both on account of the great size of many of the pictures and their artistic merit, and the devotional nature of most of the subjects. In the latter respect especially there is a marked contrast between this gallery and the Dutch collections. Almost all the works, moreover, were produced in the city of Antwerp itself, and the artists were either natives of the place or members of the celebrated Guild of St. Luke. The whole collection has remained attached to its native soil, and presents a most instructive and continuous whole, enabling us to become acquainted with the artists, not as merely isolated indivi-

duals, but as members of one great family. The Museum, therefore, possesses a very high historical value, and affords an admirable survey of the development of Flemish art, influenced from one generation to another by the same local characteristics.'

The visitor passes through the garden and ascends by the peristyle into the *Entrance Hall*, which is adorned with a statue of *Van Bree* (who became director of the academy in 1827, d. 1839), by J. P. de Cuyper (d. 1852). The walls have recently been decorated with **Frescoes* by *Nicaise de Keyser*, the subjects being taken from the history of the Antwerp School of Art (best viewed from the top of the stair). In the principal painting over the entrance, and in the large scenes on the r. and l. wall, the whole of the Antwerp masters are assembled, 52 in the first, and 42 in each of the two last. In the centre of the principal picture is Antwerpia distributing wreaths to the masters; beneath are Gothic and Renaissance art; to the l. Quentin Massys in a sitting posture, and Frans Floris standing; above Massys is a group of the architects of the cathedral of Antwerp; on the r. side of the picture Rubens as the principal figure; in front of him, to the l., his teacher Otto Venius; between them Jordaens, leaning over the balustrade, in a yellow robe; in front of Rubens is Corn. Schut, sitting on the steps; to the r., above him, Van Dyck, with David Teniers the Elder beside him; in the centre of the first bay Casp. de Craeyer, then Velvet Breughel in a red robe, etc. The picture to our r. on entering contains figures of painters and sculptors, that to the l. painters and engravers. The six smaller pictures, on the r. and l. of the principal pieces, are intended to embody the various influences which have affected the development of Flemish art. The six paintings on the fourth wall, on the l. and r. of the door by which the gallery is entered, indicate the appreciation with which the art of Brabant has been received at Vienna, London, Paris, Amsterdam, Bologna, and Rome. The minuter details are not intelligible without a key (which may be purchased in the museum for 1 fr.).

The complete catalogue of the gallery costs 3 fr., the smaller 1 fr. The names of the artists are inscribed on the frames.

I. Saloon. Beginning on the l.: 215. *Jordaens*, Last Supper; 368. *Van Bree*, Rubens' Death (30th May, 1640), painted in 1827; 317. *Corn. Schut*, Martyrdom of St. George, a fine and well executed composition, one of his best works.

279—281. *O. van Veen (Otho Venius*, or *Vaenius)* four pictures: Zacchæus in the fig-tree, Call of St. Matthew, Beneficence of St. Nicholas, St. Nicholas saving his flock from death by famine.

In the centre of this wall: *297. *Rubens*, Christ crucified between the two thieves ('le coup de lance'), a very celebrated picture.

This picture is remarkable for its dramatic effect, and is by no means deficient in sentiment. Longinus, the Roman officer, mounted on a grey horse, is piercing the side of the Saviour with a lance. The penitent thief, a grey-haired man, is invoking the Saviour for the last time. To

the left in the foreground stands the Virgin Mother, whom Mary the wife of Cleophas in vain endeavours to console. Farther back, St. John leans against the cross of the impenitent thief, weeping. Mary Magdalene, on her knees at the foot of the Cross, implores Longinus to spare the sacred body of her master. This is considered by many to be Rubens' *chef d'œuvre*, and deserves the minutest inspection. There is no inaccurate drawing here, as in almost all the master's other works, and at the same time the composition and colouring are inimitable. The writhing agony of the impenitent malefactor, whose legs a soldier has just broken, is depicted with startling fidelity, whereas the expression of the other is composed, although worn by suffering. The profile of the Magdalene is remarkably beautiful, expressive of horror and supplication, without being distorted. The whole composition is a striking example of that marvellous boldness of imagination in which Rubens is unrivalled.

48. *De Braekeleer*, Defence of Antwerp against the Spaniards (4th Nov., 1576). At the entrance to the 2nd Saloon, on the l., stands the chair occupied by Rubens as Dean of the Guild of St. Luke in 1635. Above it, 333. Portrait of *Herreyns* (d. 1827); on the other side, 486. Portrait of *Van Bree* (d. 1839), two directors of the Academy (the next was *Wappers*, who was succeeded by *Nic. de Keyser*, the present director, in 1855). To the r. of the door, 626. *Arthur Quellyn*, *Elder*, St. Sebastian, a statue in wood. Then, 21. *Th. Boeyermanns* (d. 1678), The Pool of Bethesda.

*221. *Jordaens*, Adoration of the Shepherds; above it, 508. *Zegers*, Nuptials of the Virgin.

*298. *Rubens*, Adoration of the Magi, painted in 1624.

This gorgeous and imposing composition, on a similar scale with the Elevation of the Cross, but far less impressive, contains about twenty figures over life-size, besides camels and horses in the suite of the Three Kings, crowded into the picture, while the sumptuousness of the costumes and vessels gives the whole an overloaded effect. The king holding the goblet is a somewhat awkward figure. It must, however, be admitted that the work exhibits marvellous freedom and boldness of outline, great skill in arrangement, and a wonderful variety of attitude — all genuine attributes of Rubens. The picture is said to have been painted in a fortnight.

53. *De Craeyer*, Elijah fed by ravens.

474. *Erasmus Quellyn*, *Younger*, The Pool of Bethesda, a picture of vast dimensions (29 ft. in height), remarkable also for boldness of composition and accuracy of execution. The head of this picture (No. 283) hangs to the r. of the door.

In the centre of the first saloon: *Kiss*, Amazon fighting with a panther, a small replica of the marble group in the museum at Berlin; *Willemsens* (d. 1702), Bust of Rubens.

II. Saloon. 172. *Fyt*, Two sleeping hounds, with game; 77. *Mart. de Vos*, Christ convincing the doubting Thomas; on the wings the Baptism of Christ and the Beheading of John the Baptist; 104. *Corn. de Vos*, Portrait of a functionary (*knaep*, i. e. 'knave') of the Corporation of St. Luke, painted in 1620. The five artistically executed cups of gold and silver on the table at which he stands were gifts to the Academy, and prizes gained by its members.

315. *Rubens*, Descent from the Cross, a small repetition of the picture in the cathedral.

*300. *Rubens*, 'Christ à la Paille', the body of Christ resting on a stone bench covered with straw, partially supported by Joseph of Arimathæa, and mourned over by the Virgin, with St. John and Mary Magdalene. On the wings the Virgin and Child, and St. John the Evangelist.

This most interesting altar-piece shows by its carefully executed details that it is one of the master's earlier works, produced before he had adopted his bold and dashing touch. Here, too, we have a full and flowing outline and admirable ease of attitude, but there is no symptom of the master's subsequent abuse of his power, in producing overwhelming masses of flesh and crowds of figures in forced postures. A happy mean is here observed, and there is greater beauty and sentiment than in his later works. The colouring is delicate and harmonious. The weeping Mary Magdalene is a particularly expressive figure.

357. *Titian*, Pope Alexander VI. presenting the Bishop of Paphos, a member of the noble family of Pesaro, to St. Peter, on the occasion of the appointment of the bishop as admiral (a mediocre work of the great Venetian master).

**245. *Quentin Massys*, The dead Saviour, a scene (technically termed a 'Pietà') between the Deposition from the Cross and the Entombment. It was formerly an altar-piece in the cathedral, completed in 1508, and universally regarded as the master's *chef d'œuvre*.

Central Picture. The funeral cortége is represented as halting at the foot of Mt. Calvary, whilst on its way from the Cross to the Sepulchre. The dead Saviour is partially supported by Nicodemus, on whose right Joseph of Arimathæa supports the head with one hand, while with the other he removes the remaining shreds of the crown of thorns. The mother in an agony of grief kneels near the body of her Son, and is supported by St. John. On the left Mary Magdalene, to her right Salome. The corpse itself bears evident traces of the master's anxiety to attain anatomical accuracy. Its attitude is rigid, the countenance distorted by the pangs of the death-struggle. The face of the Virgin is almost as pale as that of the dead body itself. The man with the turban, bearing the crown of thorns, appears rather indignant than mournful. The expression of Joseph of Arimathæa is that of pain mingled with benevolence. St. John has the rigid and almost square features, disfigured by grief, which had become the usual type of the apostle in the earlier period of art.

The Wings, which are less satisfactory than the central picture, represent the martyrdom of St. John the Baptist and St. John the Evangelist. In the former Herod is represented banqueting in an open hall, whilst the daughter of Herodias brings in the head of the Baptist. The task of depicting frivolity and vanity in the countenances of the king and the hardened mother, contrasted with an expression of greater feeling in the daughter, has evidently been attempted by the master, though not very successfully. The motion of the girl, intended to be light and elastic, is hard and forced. Some of the heads, however, are admirably finished. — The other wing represents St. John in the cauldron of boiling oil. The executioners, in the costume of Flemish peasants, with their sun-burnt, muscular arms, are attending actively to the fire. In the background the Emp. Domitian appears, mounted on a white horse, and attended by eight horsemen.

399. *Van de Velde*, Calm sea; 237. *H. Leys* (d. 1869), Rubens at a fête in the garden of the Guild of Arquebusiers; *293. *Rembrandt*, Portrait of Saskia Uilenburg, his first wife, a repetition of the famous picture at Cassel, purchased from the collection of the King of Holland in 1850.

*404. *Van Dyck*, The dead Saviour ('Pietà'), painted soon after his return from Italy (1628).

The Virgin is represented supporting the head of the dead Christ on her knees; St. John shows the wound made by the nail in the left hand to two angels, one of whom veils his face. The features of Christ bear traces of intense physical suffering. St. John and the angel whose beautiful face is visible wear an expression of profound grief, which however they can still express in words, whereas the anguish of the Virgin is unutterable, her head is thrown back, her arms wildly extended. The picture is chaste, the colouring subdued (now unfortunately faded); yet the tendency of the master's school to a full and somewhat sensual outline is apparent, although the work is by no means deficient in sentiment.

399. *Jan Steen*, Rustic wedding. 307. *Rubens*, The doubting Thomas, on the wings half-length portraits of the Burgomaster Nic. Rockocx (p. 117) and his wife Adrienne Perez. The portraits are far finer than the figures in the central picture. The heads of Christ and the Apostles have a somewhat mean expression, and can hardly have been painted by the master himself. 107. *Corn. de Vos*, The Snoek family presenting ecclesiastical ornaments to the Abbot of St. Michael, painted in 1630. 358. *Valentin*, Card-players.

End wall: 108. *Mart. de Vos*, Adoration of the Magi; 336. *Snyders*, Dead game; 335. *Snyders*, Swans defending themselves against dogs.

Side wall: 348. *Teniers, Younger*, Old woman.

407. *Van Dyck*, Christ on the Cross, a small picture, of ghastly, but most effective colouring; the full outline of the body, however, hardly accords with the suffering expressed by the features. Human resignation is admirably expressed, but there is perhaps a deficiency in divine dignity.

306. *Rubens*, The Virgin instructed by St. Anna, a very attractive group; colouring mellow and harmonious.

*403. *Van Dyck*, Pietà, similar to No. 404 (see above), with the addition of Mary Magdalene. This picture also presents a considerable resemblance to Rubens in all but the colouring.

After Rubens (original at Windsor), Portrait of Malderus (d. 1633), Bishop of Antwerp, attributed in the catalogue to Van Dyck. *305. *Rubens*, Communion of St. Jerome. The figure of the saint, who is receiving his last sacrament, produces a most painful impression. The picture was executed in 1619, and Rubens' receipt for the price is still preserved ('*seven hondert en vyftig gulden, tot volcomen betalinghe van een stuck schilderye door myne handt gemaeckt*', i. e. 'seven hundred and fifty florins, in full payment for a piece of painting done by my hand').

112. *Frans de Vriendt*, or *Frans Floris* (sometimes, although not very appropriately, called the 'Flemish Raphael'), Fall of the Wicked Angels, painted in 1554, and highly esteemed by his contemporaries.

This extensive work is crowded with figures falling headlong in every conceivable attitude, and is destitute of any depth of perspective. Many of the figures are beautiful, even in their distorted positions. A fly painted on the leg of one of the falling angels has given rise to the absurd story that it was painted by Quentin Massys, and that Floris, whose daughter Massys was wooing, having been deceived by it, was satisfied with this proof of his skill, and gave his consent to the marriage. The name of the painter whose daughter Massys perhaps married (see p. 106) is unknown, while Floris was only 10 years old when Massys died.

299. *Rubens*, St. Theresa delivering from purgatory the soul of Bernardino of Mendoza, founder of a convent of Theresian nuns at Valladolid; an angel on the r. prepares to withdraw Bernardino from the flames. 401. *Van Dyck*, Christ on the Cross, at the foot of which are St. Catherine of Siena and St. Dominicus, one of the earlier works of the master, and probably a votive picture. An angel, with a flambeau reversed and a sepulchral lamp, is seated on a stone bearing the inscription, '*Ne patris sui manibus terra gravis esset, hoc saxum cruci advolvebat et huic loco donabat Antonius van Dyck*', in allusion to the history of the picture. The form of Christ is particularly well executed. St. Catherine is devoutly closing her eyes. The whole picture, although not without defects, exhibits more refined sentiment than the works of Rubens. 83. *Martin de Vos*, Christ and the Pharisees ('Render therefore unto Cæsar'), painted in 1601.

In the centre of this long room: *De Bay, Elder*, Girl holding a shell to her ear. *Rauch*, Victoria distributing wreaths. 632. Ancient bust of Isis. *W. Geefs*, Genovefa.

III. Saloon. 228. *A. Key*, Portrait of the Smidt family; 229. *Key*, Smidt's second wife; 186. *Goubau*, Piazza Navona at Rome. Copy of the Adoration of the Lamb at Ghent (p. 29). 72—74. *M. de Vos*, Triumph of Christ, a winged picture; 113. *Fr. Floris*, Adoration of the Shepherds; *405. *After Van Dyck*, Portrait of Cæsar Alexander Scaglia, the Spanish ambassador at the Congress of Münster (original in the possession of Mr. Baring, London); 493. *Verschaeren*, Portrait of the painter Herreyns; 195. *Herreyns*, Dying Christ; under it, 316—318. *Rubens*, Triumphal arch, and Triumphal car. 265. *Murillo*, St. Francis.

IV. Saloon. 349. *Terburg*, Mandoline player; 500. *Wouwerman*, Riders reposing; 7. *L. Backhuysen*, Dutch vessel of war. — 314. *Rubens*, The Trinity. The dead Saviour is represented in the arms of God the Father, whilst the Holy Ghost hovers above; an unpleasing group, and partly a failure. Above it, 288. *Quellyn*, St. Bernhard. — S. *312. *Rubens*, Holy Family, '*La Vierge au perroquet*', so called from the parrot at the side, one of his earlier

works, presented by him to the Guild of St. Luke, on his admission as a member, in 1631, and hardly inferior in composition and colouring to his more celebrated works. 313. *Rubens*, Christ on the Cross.

V. Saloon. To the r. at the entrance: *530, 531, 255, 256. Four admirable little pictures on a double diptych, almost resembling miniatures. On one of them Mary is represented with a lofty and rich crown, standing in the interior of a Gothic church; on her right arm the Child half wrapped in the swaddling-clothes. On the other, the Saviour in a white robe with the letters *Alpha* and *Omega*, and *P.* and *F. (Pater et Filius)* on a ground of red tapestry; beneath are the armorial bearings of the two donors, date 1499. The other sides of these pictures bear the portraits of the donors, Abbots of the Cistercian Monastery of Les Dunes near Bruges. These works were formerly attributed to *Memling*, but are now believed to have been executed by *Cornelius Horebout*, a master who flourished at Bruges about the end of the 15th century.

Most of the pictures in this saloon were bequeathed to the Museum in 1840 by the Burgomaster *Van Ertborn*, whose bust stands in the middle of the room. Beginning on the left:

222. *Jordaens*, Portrait of a lady; 324. *Schalken*, Old and young man; 321. *Sal. Ruysdael*, Still water; 320. *J. Ruysdael*, Landscape of 1649, one of the earliest works of the master, strongly resembling the style of J. Wijnants; 467. *Isaac van Ostade*, Winter; 466. *Adr. van Ostade*, Smokers; 319. *Rubens* and *J. Breughel*, Dead Christ mourned over by saints; above it: 407. *A. van Dyck*, Portrait of a lady; 46. *Cuyp*, Two riders; 118. *Berckheyde*, Amsterdam with the town-hall; above it: 489. *C. Verboeckhoven*, Seapiece; 257—260. *Simone Memmi* (d. 1344), of Siena, Annunciation in two sections, Crucifixion, and descent from the Cross; 383. *Gerard van der Meire*, Carrying of the Cross, a triptych; *440. *John van Eyck*, St. Barbara (unfinished); *411. *John van Eyck*, Madonna in a blue robe, and the Child in her arms playing with a rosary; to her right a fountain; her feet rest on a rich drapery held by two angels behind her. The picture bears the painter's name, motto, and the date 1439. 412. Good copy from *John van Eyck*, Virgin in a red mantle, the Child with a parrot and flowers, on the l. St. Donatian, presenting wax-tapers; on the r. the Canon de Pala (the donor) in a white robe, kneeling and holding a breviary and a pair of spectacles in his hand; beside him St. George in full armour. The original is in the Museum at Bruges (p. 19). 4. *Antonello da Messina*, Mt. Calvary, Christ on the Cross with the malefactor on each side; in the foreground SS. Mary and John. The picture (which bears the date 1475) presents a curious combination of the Flemish minuteness of detail with Italian forms and treatment of the nude. 241, 242. *Quentin Massys*, Christ and Mary, two heads remarkable for their

beauty and dignity, once erroneously ascribed to Holbein. 43. *L. Cranach*, Charity. Then —

42. *Cranach*, Adam and Eve; 28. *Dierick Bouts*, Madonna, a small picture; 396. *Roger van der Weyden* (?), Annunciation, a small picture of most delicate execution, formerly in the Convent of Lichtenthal near Baden-Baden, once erroneously attributed to Memling (under glass). *393. *Roger van der Weyden*, Sacrament of the altar, flanked by two wings representing the six other Romish sacraments. The scene is in a spacious Gothic church, the architecture of which seems to unite the groups. This picture, the gem of the burgoma ter's collection, is brilliantly executed. The crucifixion in the background introduces an effective dramatic element into the picture; and the spectator can hardly fail to sympathise with the distress of the women mourning there, as well as with the holy joy which lights up the features of the dying persons receiving the extreme unction. The angels above the various groups, robed in symbolical colours, are also more beautifully drawn than usual. *397. *Rog. van der Weyden*, Portrait of Philippe le Bon of Burgundy (?); 244. *Quentin Massys*, The miser; 253. *School of R. van der Weyden*, Portrait of a canon of St. Norbert.

198. *Holbein the Younger*, Portrait of Erasmus of Rotterdam; 123. *Victor* and *Hen. Dünwege* of Dortmund, Holy Family. 179, 180. (on the r. and l. of the last) *Jan Gossaert (Jan de Mabuse)*, The Holy Women, and the Just Judges.

338. *Steen*, Samson and the Philistines; 295. *Rembrandt*, Portrait of a Jew; 294. *Rembrandt*, The young fisherman; above it, 55. *De Keyser*, Portrait of Mme. van den Hecke; 497. *Weenix*, Harbour in Italy; 615. *Rembrandt's School*, Head of an old man; 501. *Wouwerman*, Horsemen reposing.

Private Picture Galleries: *Mme. Wuyts*, Rue du Jardin, the fees for admission to which are devoted to charitable purposes; *M. Notebohm*, Rue du Fagot, daily except Thursdays and Fridays. (Some good modern pictures by *Gallait*, *De Keyser*, *Ingres*, *P. Delaroche*, *Achenbach*, etc.).

The **Jesuits' Church** (*St. Charles Borromée*, Pl. 21), situated a little to the E. of the Cathedral, with its handsome but too florid façade, was founded in 1614, and rebuilt after its destruction by fire in 1718. The tower is worthy of notice. The best pictures are: *Schut*, High altar-piece, an Assumption of the Virgin; on the l. *Zegers*, St. Francis Xavier Kneeling before the Virgin; in a chapel on the r. *Wappers*, Presentation in the Temple.

The Longue Rue Neuve leads hence to the r. to the ***Bourse**, or *Exchange* (Pl. 8), which was re-erected in 1869—72 on the site of a fine late Gothic structure of 1531 which was burned down in 1858. The new edifice, designed by *Jos. Schadde*, is in the same style as its predecessor, but on a much larger scale, and is accessible from each of the four sides. The hall, which is covered with glass, is 56 yds.

long and 44 yds. wide, and is surrounded by a double arcade borne by 68 columns, which open towards the centre in Moorish-Gothic trefoil arches. Above these is a gallery borne by 38 columns, adjoining which are the *Tribunal de Commerce* and the *Telegraph Office.* The ceiling is borne by light flying buttresses, and the walls are adorned with the arms of Antwerp, the Belgian lion, and the arms of the different provinces of Belgium. In the angles between the arches are the arms of the chief sea-faring nations.

The ***Church of St. Jacques** (Pl. 23), in the late Gothic style, founded in 1429, the choir completed in 1507, is a cruciform structure, flanked with chapels on each side and in the choir also. It is the principal church in Antwerp after the cathedral, which it far surpasses in the sumptuousness of its monuments and decorations in marble. Traces of the degraded taste of the 17th cent. are however distinctly observable in the interior. The wealthiest and most distinguished families at Antwerp here possessed their burial-vaults, private chapels, and altars, the most interesting of which is that of the family of *Rubens*, in the choir, at the back of the high altar.

The principal entrance is on the S. side, in the Longue Rue Neuve (sacristan's fee, according to tariff, 1 pers. 1 fr., 2 pers. $1^1/_2$, etc.; between 12 and 4.30 p. m. there is no service; visitors knock at the door).

The INTERIOR, which is of harmonious proportions, is partly lighted by excellent stained glass windows, both ancient and modern, the former having been chiefly executed by *A. van Diepenbeck* (d. 1657) and *Van der Veeken*, the latter by *J. Capronnier* (p. 62). On the first pillar to the r., by the W. entrance, is a Resurrection by *Van Balen;* above it, the *portrait of this master and his wife, by *Van Dyck (?).*

S. AISLE. 1st Chapel: Monument of Bogaerts, the author (d. 1851), with his portrait by *De Keyser* 2nd Chapel: *M. de Vos*, Temptation of St. Antony. Monument of the Burgomaster Van Ertborn (p. 114), with Madonna by *Guido Reni.* 3rd Chapel: *E. Quellyn*, St. Rochus cured of the plague. This and the two following chapels contain twelve small scenes from the life of St. Rochus, by *Aldegrever (?)*, a pupil of Dürer, which are of no great merit. 4th Chapel: Altar-piece and pictures opposite, by *O. Venius.* Stained glass in the 3rd and 4th Chapels, modern. 5th Chapel: **Fr. Floris*, Women occupied with the Infant Christ and St. John. 6th Chapel: *M. Coxcie*, Baptism of Christ; **Martin de Vos*, Martyrdom of St. James; *Franken*, Winged picture.

In the S. TRANSEPT an Elevation of the Cross, a haut-relief in stone, executed by *Van der Voort* in 1719.

CHOIR CHAPELS. 1st Chapel: *O. Venius*, Last Supper. *Stained glass of 1626, representing Rudolph of Hapsburg giving his horse to the priest with the monstrance; below are the donors. On the

wall of the choir opposite: *Van Dyck*, Dead Christ. — 2nd Chapel: *Van Balen*, Trinity. On the posterior wall: **Jordaens*, Vocation of Peter to the apostleship. On the wall of the choir opposite: *Corn. Schut*, Mary weeping over the body of Christ. — 3rd Chapel: *Zegers*, St. Ivo. **M. de Vos*, Martyrdom of St. James. — 4th Chapel: *Zegers*, Appearing of Christ. *Van der Voort*, Christ scourged, a group in marble. — 5th. **Rubens Chapel.* The tomb of the illustrious painter (d. 30th May, 1640, at the age of 64) was covered by a new tombstone in 1755, bearing a long inscription in Latin. On the r. and l. are the monuments of two female descendants of Rubens, executed by *Geefs* in 1830 and 1850. The altar-piece of this chapel is a fine work by *Rubens*, painted expressly for the purpose. It derives a still higher interest from the family-portraits introduced. On the l. Rubens as St. George, in front of him his two wives (the first as Martha, the second as the Magdalene) and his daughter; in the centre his father as St. Jerome; the figure in a blue robe with the child is his niece, whose portrait is also known as the 'Chapeau de Paille'; on the r. his grandfather as the god of Time. Rubens has evidently bestowed considerable care on this work, and the figures are more graceful than is usual in his pictures. The colouring, too, is remarkably effective and brilliant. The beautiful *Statue of the Virgin* in marble over the altar, executed by *Lucas Faidherbe*, was brought from Italy by Rubens himself. *Th. Rombouts*, Mystic betrothal of St. Catharine.

6th Chapel: *Jordaens*, S. Carlo Borromeo among persons sick of the plague, praying to the Virgin. 7th Chapel: *Van Lint*, St. Peter taking leave of St. Paul. 8th Chapel: *Victor Wolfvoet*, Meeting of the Women. *Moons* (d. 1845), Christ and the Disciples at Emmaus. 9th Chapel: Stained glass of 1611, partially restored. On the wall of the choir, opposite: *Van Balen*, The Trinity; *Thyssens*, Abraham's Sacrifice.

In the N. Transept: *J. Honthorst*, Christ among the Doctors in the Temple; *Thyssens*, Assumption of the Virgin. On the pillar, **C. Schut*, Body of Christ on the knees of the Virgin.

N. Aisle. 1st Chapel: *Coberger*, St. Helena giving the Cross to her son the Emp. Constantine. — 2nd Chapel: *M. de Vos*, Glory, a winged picture; **Van Dyck*, Crucifixion. — 3rd Chapel: **B. v. Orley*, Last Judgment; on the wings St. George and the Burgomaster Rockocx, the donor of the picture, with his three sons; and St. Catharine and the wife of the burgomaster, with their eleven daughters. — 4th Chapel: *Van Balen*, Adoration of the Magi; **Ryckaert*, Portrait of J. Doncker and his wife. — 5th Chapel: Altar-piece of no great merit; *M. de Vos*, Mary entering the Temple. — 6th Chapel: Tomb of the Spanish general Del Pico (d. 1693). This and the first chapel contain marble reliefs from the Passion by *J. Geefs* and *De Cuyper*.

Over the altars on the l. and r. of the entrance to the choir: *Quellyn*, Death of St. Francis; *Boeyermans*, Assumption of Mary. By the approach to the choir, life-size statues of the Apostles in marble, by *Van der Voort*, *De Cuyper*, and others. The high altar itself was designed by *Rubens*. Pulpit of carved wood, by *Willemsens*.

At the E. end of the Longue Rue Neuve rises the new **Flemish Theatre,** or *Schouwburg* (Pl. 52), erected by *Dens* in the Renaissance style in 1869—72. Inscription on the W. side, towards the Place de la Victoire: 'Vrede baart kunst, kunst veredelt het volk' (peace begets art, art ennobles the people).

A few streets farther N. is situated the small church of **St. Antoine** (Pl. 16), or *Church of the Capuchins*, erected in 1589, and containing two valuable pictures: on the l., *Christ mourned over by his friends and two angels, by *Van Dyck;* on the r., St. Antony receiving the Infant Jesus from the arms of the Virgin, by *Rubens*.

Parallel with the Longue Rue Neuve runs the street called Place de Meir, one of the broadest in Antwerp, formed by the arching over of a canal, and flanked with handsome new houses. In this street is the **Royal Palace** (Pl. 41), erected in 1755 in the fantastic 'Pompadour style' for a wealthy citizen of Antwerp. No. 52, a little farther to the E., is **Rubens' House** (Pl. 37), with two Corinthian columns, and richly decorated. It was restored in 1864. On the top stands a bust of its former illustrious owner.

The French **Théâtre Royal** (Pl. 51) was completed in 1834. Over the windows of the circular part of the structure on the W. side are niches containing busts of the most distinguished dramatists and composers of all nations. On the parapet above are the nine Muses.

The *Botanic Garden* (Pl. 35), which is well kept and contains a fine palm-house, is adorned with a statue of the botanist *P. Coudenberg*, who flourished at Antwerp in the 16th cent., by *De Cuyper*.

The Gothic *Church of St. George* (Pl. 22), with its two lofty spires, contains fine mural *paintings by *Guffens* and *Sweerts*, representing St. George on horseback, Christ, the Evangelists, etc. (description on the r. by the entrance).

The **Church of the Augustinians** (Pl. 17), erected in 1615, possesses a large altar-piece by *Rubens*, representing the 'Nuptials of St. Catharine with the Infant Jesus'. The size of the picture, the great number of figures it contains, and the care with which it has been executed entitle it to a very high rank among the works of the master, but it is unfortunately in bad preservation. The Virgin and Child are seated on a kind of stage, behind them St. Joseph, on the r. St. Catharine receiving the ring from the Child, SS. Peter

and Paul in the background, John the Baptist on the steps to the l., with the Lamb and angels. Below are several other saints, among whom St. George in full armour is the master himself. The head of St. Catharine is particularly fine. Then to the r. of the principal entrance: l. *Cels*, Elizabeth and Mary; *Lens*, Presentation in the Temple; both works of the present century. On the l.: *Van Bree*, Baptism of St. Augustine. Farther on, to the r. a copy of *Van Dyck's* Crucified Christ (p. 112), a copy of *Rubens'* 'Christ à la paille', and the Martyrdom of St. Apollonia as an altar-piece, by *Jordaens*. The horse in the latter is worthy of notice. On the l. an altar-piece by *Van Dyck*, The Vision of St. Augustine. On the r. of the choir a modern chapel in the Romanesque style, with frescoes by *Bellemans*.

The old Augustinian Monastery has been converted into an arcade, called the *Cité*, but the undertaking has proved a failure.

The **Church of St. Andrew** (Pl. 14), erected in 1514—23 in the late Gothic style, contains a very large pulpit in carved wood, by *Van Geel* and *Van Hool*. St. Peter and St. Andrew are represented in a boat on the sea, from which they are summoned by the Saviour; life-size figures, finely executed. In the N. chapel of the choir: *Govaerts*, Flight into Egypt.; *Zegers*, St. Anna instructing the Virgin. Modern stained glass, date 1855. Choir: *O. Venius*, Crucifixion of St. Andrew; *Quellyn*, Guardian angel of youth. S. chapel of the choir: *Franck*, Last Supper (altar-piece); *Jordaens*, Adoration of the Magi; *E. Quellyn*, Christ at Emmaus; *E. Quellyn*, Holy Family. By the choir are two statues, l. St. Peter by *A. Quellyn*, r. St. Paul by *Zielens*. In the transepts two large modern pictures, r. Dead Saviour on the knees of the Virgin (a 'Pietà') by *Verlaf*, l. an Entombment by *Van Eycken*. Side-altar on the S.: *Pepyn*, Crucifixion; on the N., *Franck*, St. Anna teaching children, a work with numerous figures. The aisles contain a number of large modern pictures. On a pillar in the S. aisle is a small medallion-portrait of Mary Queen of Scots (by *Pourbus*), with an inscription, in memory of her two English ladies-in-waiting who are interred here. On the S. pillar of the choir a slab commemorates *Wauters* (d. 1853), one of the better painters of the present century.

The old fortifications of the city have been converted into handsome, broad boulevards or *Avenues* since 1859 (comp. p. 102), but are still unfinished. On the S. side, near the old Porte de Malines, rises an equestrian **Statue of Leopold I.** (Pl. 45), in bronze, designed by *J. Geefs*, and erected in 1868. The king is in an attitude of salutation, while the horse is slightly restive.

The site of the Lunette d'Herenthals is now occupied by the new Park (Pl. G, H, 3), the ornamental water for which is furnished by the old moats. At the W. corner of the park is the monument of the Flemish poet *Theodore van Ryswyck* (d. 1849),

erected in 1864. More to the E. a statue of the painter, *Hendrick Leys*, by *Ducaju*, erected in 1874. Farther to the W., on the other side of the Avenue des Arts, rises the bronze *Statue of Teniers* (Pl. 47), also by *Ducaju*, and erected in 1867. Flemish theatre (Pl. 52), see p. 118.

The ***Zoological Garden** (*'Deertuin'*, Pl. 36), founded in 1843, lies on the E. side of the city, beyond the railway-station. It consists of a small park, with a fine collection of animals and a cabinet of natural history, and is one of the best in Europe. Admission 1 fr. Concerts in summer on Tues. and Thurs., 6—8 p.m.

In the Berchem suburb, to the S. of the entrance to the Boulevard Léopold, rises *Van Schoonbeke's Monument* (Pl. 50), one of the most distinguished citizens of Antwerp about the middle of the 15th cent., and near it a colossal statue of *Boduognatus* (Pl. 44), a Belgian chief, who opposed the invasion of Julius Cæsar, designed by *Ducaju*.

The E. suburb Borgerhout is adorned with a *Statue of Carnot*, the defender of the city in 1811 (comp. Pl. F, 1).

The traveller may now descend to the Schelde by the Rue Reinders and the Marché au Lin, and through the *Porte de l'Escaut*, a gateway adorned with sculptures, and bearing an inscription dedicated by the *'Senatus Populusque Antwerpienses'* to the *'Magnus Philippus'*. This prince was Philip IV., great-grandson of the Emp. Charles V., who reigned from 1621 to 1665, and under whom Spain entirely lost her prestige, having been deprived of Portugal in 1640, and finally of the Netherlands in 1648.

Along the Schelde extend the handsome and busy **Quays,** constructed by Napoleon in 1802, stretching from the Arsenal near the S. Citadel to the (3/4 M.) docks. Most of the vessels and their crews are English and Dutch.

The **Marché-aux-Poissons** (Pl. 30), opposite the quay of the English steamboats, presents a busy and amusing scene between 7 and 9 a. m., when the fish-auctions take place (p. 4). The building adjoining the market on the E., flanked with towers at the corners, and called the *Steen*, was formerly the seat of the *Inquisition*, and is now occupied by the *Museum van Oudheden* (of antiquities). The entrance in the Steenstraat is adorned with columns from the old exchange (comp. p. 115).

The drawbridges over the canals, which formerly served as a harbour, as well as the costumes and language of the people, are thoroughly Dutch in character. The ***Docks** (Pl. A, B, C, 4, 3, 2) lie at the N. end of the quays. The two older basins, the *Grand* and *Petit Bassin*, were constructed by Napoleon (1804—13), at a cost of 13 million francs, in consequence of a decree of 21st July, 1803, constituting Antwerp the principal naval station of the N. coast of France. The small dock is capable of containing 100, and the largest 250 vessels of moderate tonnage. The accommodation

afforded by these docks proving insufficient, the *Bassin du Kattendyck*, 770 yds. long and 110 yds. wide, was begun in 1859. Adjoining it are the *Bassin aux Bois*, the *Bassin de la Campine*, and the *Bassin du Canal*, all extensive docks, and still unfinished. Sailors of many different nationalities are encountered here, and the signs over the shops enumerate their commodities in English, Spanish, French, etc.

Between the two older docks rises the **Maison Hanséatique** (Pl. 31), a massive and venerable building originally employed as the warehouse of the Hanseatic cities, and adorned with Doric and Ionic columns. It bears the inscription SACRI ROMANI IMPERII DOMUS HANSAE TEUTONICAE (date 1564), with the armorial bearings of the three cities of the League, and was formerly the residence of the ambassador or consul of the League. It is named the '*Osterlingshuis*' by the Flemings. In 1863 it was ceded by the Hanseatic towns to the Belgian government, as an equivalent for all river-dues exigible from their vessels in future.

The upper dock is flanked with a row of substantial buildings, used as bonded warehouses, or **Entrepôts**, which are connected with the railway-station by several lines of rails. Extensive railway magazines are being built in the vicinity.

A good survey of Antwerp is obtained from **Vlaamsch Hoofd**, or **Tête de Flandre**, on the l. bank of the Schelde, to which a steamer crosses from the S. end of the quay every $^1/_4$ hr. (6 c.). Napoleon considered this a more advantageous site than that of Antwerp, and proposed building a town here.

15. From Antwerp to Rotterdam.

(A.) *Railway Journey.*

60 M. RAILWAY in $3^3/_4$—4 hrs.; fares 11 fr. 40, 9 fr., 5 fr. 70 c. (or 5 fl. 50, 4 fl. 30, 2 fl. 70 cents). The only points of interest on the line are the handsome bridges over the Hollandsch Diep, the Maas at Dordrecht, and the Lek at Rotterdam. The steamboat (p. 123) is preferable to the railway in fine weather.

The RAILWAY at first traverses the unattractive moor country of the Belgian province of Antwerp. Stations *Eeckeren*, *Cappellen* (with several country seats), *Calmpthout*, (18 M.) *Esschen* (Belgian custom-house), and (23 M.) **Roosendaal**, the Dutch custom-house, and junction of the Belgian line with the Dutch lines to Breda, Moerdijk, and Flushing.

FROM ROOSENDAAL TO MOERDIJK ($14^1/_2$ M.) by railway in 40 min. (1 fl. 20, 95, 60 cents). Stations *Oudenbosch*, *Zevenbergen*, **Moerdijk**, a small village on the S. bank of the Hollandsch Diep, from which a steamer runs twice daily to *Rotterdam*. Before the completion of the railway bridge across the Diep, the whole of the Antwerp and Rotterdam traffic passed this way, but the through-trains now take the longer route viâ Breda.

FROM ROOSENDAAL TO FLUSHING (Vlissingen; 47 M.) by railway in 2—$2^1/_2$ hrs. (fares 3 fl. 75, 3 fl., 1 fl. 85 cents). This line affords direct communication between the Rhine and the N. Sea, so that Flushing bids fair

to become a rival of Antwerp as a seaport. It traverses the Dutch province of Zeeland (p. 123). Stat. *Wouw*, then —

8 M. **Bergen op Zoom** (*Hof van Holland; Prins van Luyk*), the capital (9000 inhab.) of a province which came into possession of the Elector Palatine by marriage in 1722, but reverted to Holland in 1801. The strong fortifications constructed by Coehorn, the famous Dutch general of engineers, were dismantled in 1867. The Stadhuis contains several portraits of Margraves of the province.

Between stations *Woensdrecht* and *Rilland* the line crosses the *Kreek Rak* (p. 124), an arm of the Schelde now filled up, and traverses the 'Verdronken Land' (p. 124). To the l. rises Fort *Bath*. Stations *Krabbendijk*, *Kruiningen* (where the Beveland Canal is crossed), *Vlake*, *Biezelinge*, and —

31 M. **Goes** (*Hôtel Zoutkeet*), or *Tergoes*, the capital of the island of *Zuid-Beveland*, with valuable archives, and an ancient château of Countess Jacqueline of Bavaria called the Oostende, now an inn. The train commands a view of the lofty Gothic church, consecrated in 1422, with a tower over the centre of the transept.

The line then traverses a fertile district, passing *'S Heer Arendskerke*, and crossing *Het Sloe*, an arm of the Schelde, by means of an embankment which connects the islands of Zuid-Beveland and *Walcheren*. Stat. *Arnemuiden*, then —

43 M. **Middelburg** (*Hôtel de Abdij; Hôtel de Flandre;* R. and B. 1½ fl.), the capital of the Province of Zeeland, with 16,000 inhab., and the birthplace of Hans and Zach. Jansen, the inventors of the telescope (about 1610). The town is connected with Flushing by means of a canal. In the marketplace rises the handsome late Gothic *Town Hall*, erected in 1468 by Charles the Bold, Duke of Burgundy, and adorned with 25 statues of counts and countesses of Flanders and Zeeland. The *New Church* contains the monuments of John and Cornelius Evertsen, two Dutch naval heroes, who fell in 1666 while fighting under Admiral Ruyter against the English.

47 M. **Flushing**, Dutch *Vlissingen* (*Duke of Wellington; Hôtel du Commerce*), a seaport town with 12,000 inhab., once strongly fortified, is situated on the S. coast of the island of Walcheren, at the mouth of the Schelde. The quays and docks, near the railway-station, have recently been much extended, the Dutch government hoping by this means to attract to Holland part of the Antwerp trade. In 1559 Philip II. embarked at Flushing, never again to return to the Netherlands. He is said to have been accompanied thus far by Prince William of Orange, and to have reproached him with having caused the failure of his plans. The prince pleaded that he had acted in accordance with the wishes of the States, to which the disappointed monarch vehemently replied: '*No los Estados, ma vos, vos!*' After the Gueux had taken Briel, Flushing was the first Dutch town which raised the standard of liberty (in 1572). — Admiral de Ruyter, the greatest naval hero of the Dutch, was born here in 1607 (d. 1676). He was the son of a rope-maker, but his mother, whose name he assumed, was of noble origin. His greatest exploit was the ascent of the Thames with his fleet in 1667, demolishing fortifications and vessels of war, and throwing London into the utmost consternation. This triumph was principally owing to the negligence of Charles II., who spent the money destined for the support of the navy on his court and his pleasures. A few weeks afterwards, however, peace was declared at Breda, and the achievements of the Admiral were thus terminated. A monument was erected to his memory in 1841 near the harbour. Flushing was also a place of some importance during the Napoleonic wars. It was bombarded and taken by the English fleet under Lord Chatham in 1809, on which occasion upwards of a hundred houses, the handsome town-hall, and two churches, were destroyed. This was the sole and useless result of the English expedition to the island of Walcheren, undertaken by one of the finest British fleets ever equipped, the object of which was the capture of Antwerp.

Opposite Flushing, on the l. bank of the Schelde, rises *Fort Breskens*, which commands the mouth of the river.

'S Gravenhage
Utrecht
Breda
DELFT
ROTTERDAM
DORDRECHT
Schiedam
Maassluis
Vlaardingen
Brielle
Hellevoetsluis
Willemstad
Klundert
Brouwershaven
DE MAAS
Goedereedexche Gat
Loosduinen
Wateringen
Terheyde
Poeldijk
't Woud
Monster
Naaldwijk
s'Gravezande
De Lier
Schipluiden
Kethel
Maasland
Pijnacker
Berkel
Bergschenhoek
Nieuwerkerk
Hilligersberg
Overschie
Kralingen
Schielandsche Plassen
Berkenwoude
Ouderkerk
Streefkerk
Bleskengraaf
Lekkerkerk
Capelle
Krimpen
Nw. Lekkerland
Wijngaarden
Oud Alblas
IJsselmonde
Bolnes
Slikkerveer
Alblasserdam
Papendrecht
Delfshaven
Feijenoord
Ridderkerk
Charlois
Rijsoord
Hendrik Ido Ambacht
Pernis
Barendrecht
Zwijndrecht
Rhoon
Heerjansdam
Gr. Lindt
Dubbeldam
Poortugaal
Rozenburg
Blankenburg
Oude Maas
Pattershoek
Goidschalksoord
Oostvoorne
Zwartewaal
Heenvliet
Spijkenisse
Od. Beijerland
Maasdam
's Gravendeel
Nieuwland
Geervliet
Hekelingen
Mijnsheerenland
St. Anthoniespolder
Voorne
Putten
Rockanje
Nieuwenhoorn
Abbenbroek
Simonshaven
Westmaus
Cillaarshoek
Nw. Beijerland
Willemsdorp
Strijen
Nw. Hellevoet
Zuidland
Piershill
Kluaswaal
Oudenhoorn
Hoeksche Waard
Goudswaard
Moerdijk
Numansdorp
Zd. Beijerland
Haringvliet
Tien Gemeten
Hollandsch Diep
Goedereede
Stellendam
Sommelsdijk
Middelharnis
Stad aan 't Haringvliet
Ouddorp
Melissant
Dirksland
Den Bommel
Levenbergen
Overflakkee
Ooltgensplaat
Ft. de Ruiter
Fijnaart
Nieuwe Tonge
Oude Tonge
Dintel Sas
Standdaarbuiten
Herkingen
Oudenbosch
Dintel
Dinteloord
Oud Gastel
De Hals
Grevelingen
Stat.
N.
E.
S.
O.

Brouwershavensche Gat
Brouwershaven
Zonnemaire
Dreischor
Brunisse
Sir Jansland
Elkerzee
Noordgouwe
Renesse
Kerkwerve
Noordwelle
Serooskerke
Hoamstede
Burgh
Oosterland
Nieuwerkerk
Duiveland
Zierikzee
Ouwerkerk
Grevelingen
Dinteloord
Oud Gastel
Steenbergsche Sas
Steenbergen
Kruisland
Ruephen
De Heen
St. Philipsland
Nieuw Vosmeer
Rosendaal
Wouw
Halsteren
Heerle
Nispen
Esschen
St. Annaland
Oud Vosmeer
Tholen
Stavenisse
Scherpenisse
Poortvliet
St. Maartensdijk
BERGEN OP ZOOM
Borgvliet
Huijbergen
Woensdrecht
Hoogerheide
Calmthout
Ossendrecht
Putten
Santvliet
Stabroek
Beerendrecht
Cappellen
Eeckeren
Oorderen
Wilmarsdonck
Cit. du Nord
Ft. Austruweel
Ft. St. Marie
ANVERS
Doel
Ft. Lillo
Ft. Liefkenshoek
Colijnsplaat
Kats
Wissekerke
Noord Beveland
Cortgene
Wemeldinge
Kattendijke
Wilhelminadorp
Oostkerke
Goes
Kloetinge
Kapelle
Ijerseke
Vrouwepolder
Veere
Oostkapelle
Gapinge
Serooskerke
Kleverskerke
Domburg
St. Laurens
Aagtekerke
Grijpskerke
Arnemuiden
Meliskerke
West kapelle
Walcheren
MIDDELBURG
Nieuwld.
Biggekerke
Koudekerke
Zoutelande
Oostsouburg
Ritthem
VLISSINGEN
Station
DE HONT
Zuid Beveland
s'Heer Hendrikskinderen
s'Heer Arendskerke
Biezelinge
Kruiningen
Schore
Hansweerd
Krabbendijk
Waarde
Rilland
Fort Bath
Sinoutskerke
s'Heer Abtskerke
Hemkenszand
Nieuwdorp
Nisse
s'Gravenpolder
Hoedekenskerke
s'Heerenhoek
Ovezande
Baarland
Driewegen
Oudelandt
Borssele
Ellewoutsdijk
Walsoorden
Ossenisse
Groenendijk
Kloosterzande
Hengstdijk
Paulus Polder
Boschkapelle
OOSTER SCHELDE
WESTER SCHELDE
Échelle 1/425000
Kilomètres
Uren gaans
Explication des Signes
VILLES
Villes
Villages
Chemins de fer et Stations
Chaussées
Digues
Routes mac-adamisées
Geograph. Anstalt v.
Wagner & Debes Leipzig

The railway from Roosendaal to Dordrecht and Rotterdam next traverses a wooded district to stations *Etten* and **Breda**, where it unites with the Venlo and Rotterdam line (see p. 248).

(B). *Steamboat Journey.*

STEAMBOAT (Mond., Wed., Sat.), preferable to the railway-route in fine weather, in 9 hrs. ($2^1/_2$ or $1^1/_2$ fl.) from the Quai Van Dyck, morning tide. The steamers (Telegraph, Nos. 3 and 4) are well fitted up, and provided with restaurants. Agents at Antwerp *Van Moenen & Co.*, corner of the Quai Van Dyck and the Canal au Beurre; at Rotterdam *Verweg & Co.*, Boompjes (Pl. D, 6).

The STEAMBOAT from Antwerp to Rotterdam threads its course between the nine islands forming the Dutch province of ZEELAND, the character of which is indicated by its heraldic emblem of a swimming lion, with the motto: *Luctor et Emergo.* The greater part of the province lies considerably below the sea-level, the only natural elevation being a few dunes, or sand-hills on the W. coast of the Islands of Schouwen and Walcheren. The rest of the province is protected against the encroachment of the sea by vast embankments, the aggregate length of which amounts to 300 M., while the annual repairs cost a million florins (85,000 *l.*). The most massive of these bulwarks are on the S.W. coast of the Island of Walcheren. These huge works, the construction and maintenance of which have cost enormous sums of money, are not unreasonably regarded by the inhabitants as 'worth their weight in silver'. Part of the embankment gave way in 1808, in consequence of which the whole island, including the town of Middelburg (p. 122), was laid under water.

The entire group of islands has probably been formed by alluvial deposits, which have been gradually reclaimed from the sea and utilised by the construction of embankments. The islands are separated from each other by the different embouchures of the Schelde, which are frequently so broad that the low banks can hardly be distinguished by the steamboat-passenger. Seals are occasionally seen sunning themselves on the shore in hot weather. The land is extremely fertile and admirably cultivated, producing abundant crops of wheat and other grain.

Immediately after the departure of the steamboat, the passenger obtains a final view of Antwerp, extending in a wide curve along the bank of the Schelde, above which rise the bold steeple of the Cathedral, St. Paul, St. Jacques with its low, massive tower on the l., and St. Andrew, the most conspicuous church to the r. On the N. the city is bounded by the Docks (p. 120), in the vicinity of which Lieutenant van Speyk, a gallant Dutch naval officer, sacrificed his life in 1831 in vindication of the honour of his flag. A storm had driven his gunboat on shore, and a crowd of Belgians immediately hastened to the spot to secure the prize, calling on the commander to haul down his colours and surrender. The devoted Van Speyk, preferring death to capture, fired his pistol into the

powder-magazine, which exploded instantaneously, involving friends and foes, as well as himself, in one common destruction.

On the opposite back lies *Fort Oosterweel* (or *Austruwel*); then, below Antwerp, the *Fort du Nord* (or *Ferdinand*), beyond which *Fort Calloo* rises on the l. At this point, between Calloo on the l. and *Oorderen* on the r. bank, Duke Alexander of Parma, the vicegerent of Philip II. of Spain in the Netherlands, constructed his celebrated bridge across the Schelde, 2400 ft. in length, in 1585, during the siege of Antwerp, which had warmly espoused the cause of the patriotic 'Gueux' (see p. 64). All communication between the besieged and their confederates in Zeeland was thus entirely broken off. The bridge is said to have been defended by two towers and nearly one hundred guns. The citizens of Antwerp used every means in their power to destroy this formidable barrier. After numerous fruitless attempts, the fire-ship of the Italian engineer Giambelli at length set the bridge on fire, and blew up a portion of it so unexpectedly that 800 Spaniards lost their lives, and the Duke himself was severely wounded. The besieged, however, were not in a position to derive any advantage from this signal success, and their auxiliary fleet anchored below Fort Lillo was too weak to attack the enemy single-handed. The damage to the bridge was speedily repaired, and Antwerp, notwithstanding a most obstinate defence, was shortly afterwards reduced by famine. The Spaniards entered the city on 17th Aug. of the same year.

On the l. lower down, lies *Fort Liefkenshoek*, on the r. *Fort Lillo*, both commanding the course of the river, and both retained by the Dutch till 1839, when they were ceded to Belgium. Then, on the l. bank, *Doel*.

The first Dutch place at the entrance to the *Kreek Rak*, a narrow branch of the Schelde which was filled up when the railway embankment was constructed (p. 122), is **Fort Bath**, where the English fleet landed in 1809. It was a place of importance during the Dutch-Belgian contests of 1831 and 1832, and was at that time the chief support of the Dutch in their operations against Antwerp. The steamer continues to skirt the S. coast of the island of *Zuid-Beveland*, and at *Hansweerd* turns to the r. into the *Beveland Canal* which intersects the island, having been constructed in 1866 to compensate for the filling up of the Kreek Rak. The E. coast of the island of S. Beveland, called the *'verdronken Land'* (literally 'drowned land'), once a fertile agricultural tract, was inundated on 2nd Nov., 1532, in consequence of the bursting of a dyke, when 3000 persons are said to have perished. At the N. end of the canal, which is 5 M. in length, and is crossed by the railway to *Goes* (p. 122), lies *Wemeldingen*, the landing-place for Goes.

The steamer now traverses the broad expanse of the *Oester-Schelde* in a N. direction and enters the narrow *Canal de Keete*, which separates the islands of *Tholen* and *Duiveland*. To the r., at

the entrance, is situated *Stavenisse*, the landing-place for *Tholen*, a small town on the E. side of the island. The vessel next touches at *Zyp*, on the l., at the end of the canal, whence an omnibus runs to **Zierikzee** *(Hôtel Van Oppen)*; the lofty square tower of the cathedral is a conspicuous point. To the r. the island of *Philippsland*.

In 1575 the Canal de Keete was the scene of a famous exploit by 1700 Spanish volunteers under *Requesens*, the successor of the Duke of Alva, who crossed it with intrepid bravery, partly by wading and partly by means of small boats, notwithstanding the incessant and galling fire of the Flemish defenders of the island, many of whom crowded round the assailants in boats. The capture of Zierikzee was the reward of this determined attack. The siege had already lasted a whole year, during which besiegers and besieged had alike distinguished themselves by numerous feats of valour. The difficulties of the siege were greatly increased by the opening of the flood-gates and the complete inundation of the island, while the besieged were reduced to great extremities on account of the shallowness of the water, which precluded the possibility of communication with their fleet under the Prince of Orange, and thus cut off all hope of fresh supplies of provisions and ammunition.

The ramifications of the Schelde are now quitted, and those of the Maas are entered, the first of which is the *Krammer*, the next the *Volkerak*. The entrance to the *Hollandsch Diep*, as this broad arm is named, is defended by two blockhouses, roofed with red tiles, *Fort Ruyter* on the r., and *Fort Ooltgensplaat* on the l., both constructed by the French for defence against the English. **Willemstad,** a fortress with walls and ramparts erected by Prince William I. of Orange in 1583, next becomes visible. In 1792 it was bombarded by the French for a fortnight without success.

The steamer traverses the broad Hollandsch Diep for some distance, which is sometimes sufficiently rough to occasion seasickness. As *Moerdijk* (p. 121) is approached, a view is obtained of the handsome railway-bridge which crosses the Diep between Moerdijk and *Willemsdorp* (see p. 250).

The steamer now turns to the l. into the *Dordsche Kil*, a very narrow branch of the Maas, resembling a canal, with carefully kept dykes and green banks. In 1711, John William, Prince of Orange, was drowned in crossing the Diep at Moerdijk, when on his way to the Hague to meet Frederick William I. of Prussia, with a view to adjust the difficulties of the Orange succession. At the end of the Kil rises a long series of the windmills which constitute one of the most picturesque features of Dutch scenery. Most of them are sawmills, furnished with auxiliary steam-engines, which are employed when the power of the wind is insufficient. Others are cement mills, where 'trass', a volcanic product of the Eifel in Rhenish

Prussia, is reduced to powder. A number of clean and substantial houses are clustered near the mills. The steamer then touches at —

Dordrecht (p. 250); thence to Rotterdam (in 1 hr.), see p. 251.

16. From Antwerp to Aix-la-Chapelle by Mastricht.

91 M. Railway in 4½—5 hrs. (fares 13 fr. 10, 10 fr. 15, 6 fr. 75 c.; in the opposite direction 10 Mark 30 Pf., 7 Mark 90, 5 Mark 20 Pf).

This line, which was constructed with a view to counterbalance the disadvantage sustained by Antwerp through the opening of the Flushing railway, is far less attractive than the government railway viâ Malines and Liège, but may be preferred by those who are already familiar with the other route.

Stations *Bouchout*, and (9½ M.) **Lierre** (Flem. *Lier*), where the line crosses the branch-railway from Contich to Turnhout (p. 97) and the *Nethe*. Lierre possesses several silk-factories. The church of St. Gommarius, begun in 1445, completed in 1557, contains several fine stained-glass windows, three of which were presented by the Emp. Maximilian. Environs flat and uninteresting.

Next stations (14 M.) *Berlaer*, *Heyst-op-den-Berg*, with leather factories and considerable traffic in cattle and grain; *Boisschot*; (26 M.) *Aerschot* on the *Demer*, where the railway crosses the Louvain and Herenthals line (p. 140), with a Gothic church containing a rich screen and handsome choir stalls of the 15th century.

The line now follows the valley of the Demer. Stations *Testelt*; (34½ M.) *Sichem*, whence omnibuses run to the pilgrimage church of *Notre Dame de Montaigu*, 1½ M. distant; (37½ M.) *Diest*, with 8000 inhab., a fortress of Brabant since 1838, and point of defence towards the N., possessing numerous breweries and distilleries. The train crosses the Demer. Stations *Zeelhem*, *Schuelen*, and *Kermpt*.

50 M. **Hasselt** *(Hôtel Manel)*, the capital of the province of Limburg, with 9899 inhab., was the scene of a victory gained by the Dutch over the Belgians on 6th Aug., 1831. At Hasselt this railway unites with the older branch-line from Landen to Mastricht.

From Hasselt to Liège, see R. 41; *to Eindhoven and Utrecht*, see R. 41.

Stations *Diepenbeek*, *Beverst*, *Munsterbilsen*, *Eygenbilsen*, *Lanaken*, and —

62½ M. **Mastricht**, see p. 157. The Meuse is crossed here. Stat. *Meerssen*, *Valkenburg* (French *Fauquemont*, with picturesque ruins peeping from the trees on the r. of the line), *Wylre*, *Simpelveld* (on the Dutch and German frontier), and —

Aix-la-Chapelle, see *Baedeker's Rhine.*

17. From Brussels to Braine-le-Comte and Mons.

RAILWAY to (19 M.) *Braine* in 34 min. or 1 hr. (fares 2 fr. 15, 1 fr. 60, 1 fr. 10 c.); to (38 M.) *Mons* in 1 hr. 5 min. or 2 hrs. (fares 4 fr. 30, 3 fr. 25, 2 fr. 15 c.). Express fares one-fourth higher. Trains start from the Station du Midi at Brussels (p. 52).

From Brussels to (9 M.) **Hal**, see p. 52. — The Mons train diverges here to the S. from the Tournai line (R. 7), and proceeds by stations *Lembecq* and *Tubize* (a short tunnel) to —

19 M. **Braine-le-Comte,** Flem. *'S Graven Brakel*, a town with 6400 inhab., the junction of the Enghien-Grammont-Ghent (p. 8), the Manage-Charleroi (p. 129), and the Brussels-Erquelinnes line (p. 128), which follows the direction described in R. 18 to station *Ecaussines*, and then proceeds south viâ *Baume* and *Bonne-Espérance*. From Braine-le-Comte to Erquelinnes, 26 M. The next station in the direction of Jurbise and Mons is —

22½ M. **Soignies,** a town with 6759 inhab., possessing a venerable abbey-church *(St. Vincent)* in the Romanesque style, perhaps the most ancient building in the kingdom, founded about 650, and erected in its present form in the 12th century. Many of the tombstones in the churchyard date from the 13th and 14th centuries. Extensive quarries of mountain-limestone in the neighbourhood.

The line then describes a wide curve, in a direction nearly opposite to that of Mons, to (30½ M.) stat. *Jurbise*, where the line to Tournai and Courtrai diverges (p. 51). The château of *Beloeil* (p. 51), the seat of Prince Ligne, 6 M. to the W., may either be visited from Jurbise, or from Ath, on the direct line from Brussels to Tournai (see p. 51).

(38 M.) **Mons,** Flem. *Bergen (Couronne*, in the market; *Cerf; France; Taverne Allemande)*, on the *Trouille*, the capital of *Hainault*, with 27,800 inhab., owes its origin to a fortress erected here by Cæsar during his campaigns against the Gauls. The fortifications, which were dismantled by the Emp. Joseph II., but reconstructed with greater strength in 1818, have again been removed.

The most interesting edifice at Mons is the late Gothic *Cathedral of St. Waltrude (Ste. Waudru)*, situated on the l. as the town is entered from the station. It was begun about 1450, but not completed till 1589. The tower was never erected, and the church possesses a small spire only. The exterior is somewhat disfigured by modern additions, but the interior is a model of boldness and elegance. The slender clustered columns are without capitals, rising immediately to the vaulting and keystones. The church contains several monumental reliefs of the 15th and 16th centuries, those of the latter period being by Jacob van Breuck; some good stained glass (Crucifixion, Maximilian and his consort Mary of Burgundy, with their sons) of the latter half of the 16th cent.; and an interesting canopy. The church formerly belonged to a semi-conventual establishment, founded by St. Waltrude, for ladies of noble rank, who devoted one half of the day to religious, and the other half to

secular pursuits, and were permitted to marry. Orders of this practical character appear to have been common in Belgium in the middle ages (orders of St. Begga at Andenne, of the Béguines at Ghent, Bruges, etc., see pp. 161, 39, 21).

To the l. of the cathedral, and on the highest ground in the town, rises the *Beffroi*, or belfry, belonging to the old palace, which is now fitted up as a lunatic asylum. The tower, which is said to occupy the ancient site of the castle of Cæsar, was erected in 1662, and contains a 'carillon', or set of chimes.

The *Hôtel de Ville*, a neat late Gothic edifice, was begun in 1458. The tower was added in 1718.

A handsome monument, by *Frison*, was erected here in 1853 to the memory of the celebrated composer *Orlando di Lasso*, or *Roland de Lattre*, who was born at Mons in 1520.

Mons is the centre of a great coal-mining district. The yield of the mines of Hainault averages 9—10 million tons, valued at upwards of 110 million francs per annum, while the whole Kingdom of Belgium produces not more than 12—13 million tons in all. Of the 87,000 miners in Belgium 65,000 belong to Hainault alone. The richest coal-field in the vicinity is the *Bassin du Flenu* near Jemmapes, to the l. of the road.

Near *Malplaquet*, 3 M. to the S.E., Marlborough and Prince Eugene gained a victory over the French in 1700, but not without a loss of nearly 20,000 men. In the vicinity, Pichegru defeated the Duke of York on 18th May, 1794, capturing 60 guns and 1500 men.

At *Jemmapes*, 3 M. to the W., Dumouriez and the Duc de Chartres (Louis Philippe), with an army of 50,000 men, defeated 22,000 Austrians under the Duke of Saxe-Teschen, who was compelled to retreat beyond the Meuse, 6th Nov., 1792.

From Mons to Paris there are two lines of railway. The more direct is by *Haumont*, *St. Quentin*, *Noyon*, *Compiègne*, and *Creil* (160 M. in all; fares 30 fr. 10, 22 fr. 60 c.). The other line leads viâ *Quiévrain*, *Valenciennes*, *Douai*, *Arras*, *Longueau* (Amiens), and *Creil* (whole distance 177 M.; fares 35 fr. 40, 26 fr. 55 c.).

From Mons to Manage, see p. 129.

From Mons to Charleroi (32¼ M.) by railway in 2 hrs. (fares 3 fr. 25, 2 fr. 45, 1 fr. 60 c.). Stations *Cuesmes-Trien*, *Hyon*, *Harmignies*, *Estinnes;* (12 M.) *Bonne Espérance*, whence a branch-line leads to Erquelinnes; *Binche*, a town with 7000 inhab., where the female part of the community are chiefly engaged in the manufacture of 'fleurs à plat' for the Brussels lace-makers; (19½ M.) *Baume;* (20½ M.) *Mariemont*, connected by means of a branch-line with La Louvière (p. 129). Near Mariemont are the ruins of a château erected by the regent Mary of Hungary in 1548, but burned down six years later by Henry II. of France. Stations *Carnières*, *Piemont* (branch-line to Manage, p. 129), *Fontaine l'Evêque*, *Marchiennes*, and *Charleroi* (see p. 130).

18. From Ghent to Charleroi and Namur by Braine-le-Comte.

Railway to *Charleroi* (65½ M.) in 2½—3¾ hrs. (fares 5 fr. 80, 4 fr. 30, 2 fr. 90 c.); to *Namur* (90 M.) in 3¼—5½ hrs. (fares 8 fr. 30, 6 fr. 20, 4 fr. 15 c.).

Ghent, see p. 25. The train crosses the Schelde, and at stat. *Melle* diverges to the S. from the Brussels line (R. 3). Stations

Landscauter, *Moortzeele*, *Scheldewindeke*, *Baeleghem*; (14 M.) *Sotteghem*, where our line is crossed by the Brussels and Courtrai line (p. 24).

Next stations *Erweteghem*, *Lierde-Ste. Marie*; (22½ M.) *Grammont*, Flem. *Geerardsbergen*, an industrial place with 10,000 inhab., from which a line runs to the N. by Ninove to Denderleeuw (p. 8), and another to the S. by Lessines to Ath (p. 51).

The train enters the province of Hainault. Stations *Viane-Moerbeke*, *Gammerages*, *Herinnes*. Near (32½ M.) stat. *Enghien* (p. 52) our line is crossed by the Brussels and Tournai railway (R. 10). Stat. *Rebecq-Rognon*, then —

40½ M. **Braine-le-Comte** (p. 127). The line to Charleroi and Namur now diverges from that to Mons (p. 127). Carriages are sometimes changed here.

Stat. *Ecaussines* possesses extensive quarries of blue limestone, which is cut in slabs and exported under the name of Flemish granite. Railway to Baume, Erquelinnes (p. 127). Beyond stations *Marche-les-Ecaussines* and *Familleureux* the train crosses the Charleroi Canal, and near *Manage* enters a rich coal district.

49½ M. **Manage** is the junction of our line with those to Mons, Piéton (p. 130), Ottignies, and Wavre.

From Manage to Mons (15½ M.) a branch railway (in 1—1½ hr.; fares 1 fr. 80, 1 fr. 35, 90 c.), used chiefly for goods-traffic, intersects a valuable coal-field, called '*Le Centre*', the products of which are brought into the market by means of an extensive network of railways. In connection with the coal-mines there is a rapidly increasing iron-industry. Stations *La Louvière*, *Bois-du-Luc*, *Bracquegnies*, all with extensive mines; then *Havré* where the old château of that name rises to the l.; *Obourg*, noted for its tobacco, and *Nimy*. The *Haine*, a rivulet from which the province derives its name (*Hainault*), is occasionally visible. From La Louvière a short line diverges to *Bascoup* and *Mariemont* (p. 128). *Mons*, see p. 127.

The Manage and Wavre railway (in 1¼—1½ hr.; fares 2 fr. 90, 2 fr. 15, 1 fr. 45 c.) is the prolongation of this line to the N., but the trains do not always correspond. At stat. *Seneffe*, a battle was fought in 1674 between Prince Condé and William III. of Orange; and the Austrians were defeated here by the French under Marceau and Olivier on 2nd July 1794. Stations (24½ M.) *Nivelles* (p. 93) and (25 M.) *Baulers*, the junction of this line with that from Brussels to Luttre and Charleroi (p. 130).

30 M. **Genappe** (*Hôtel des Voyageurs*), a village with 2000 inhab., is frequently mentioned in connection with the Battle of Waterloo (comp. p. 93). About 4 M. to the S. is situated **Quatrebras**, where 'the four arms' of the road, viz. to Charleroi, Nivelles, Brussels, and Namur, converge, whence the name. Here on 16th June, 1815, a battle was fought between Ney's division and a part of the British army with its German and Belgian contingents. The French numbered about 17,000 men, the Allies 18,000; but of the latter 8000 only were British and German, and on the remaining 10,000 no reliance whatever could be placed. Practically, therefore, the Allies were far outnumbered. At first, shortly after 2 p.m., the success of the French, who were opposed by the Belgians only, was complete; but their progress was soon arrested by the British and German troops, and the battle raged with the utmost fury till dusk. Prodigies of valour were, as usual, performed by the 93rd Highlanders; and most of the German troops (Hanoverians and Brunswickers) behaved with great bravery, although young and inexperienced. At one juncture the Duke of Wellington himself became involved, and only escaped by

putting his horse to full gallop. About 4 o'clock the gallant Duke of Brunswick fell, while endeavouring to rally his troops. Towards the close of the battle the tide of success turned decidedly in favour of the Allies. Ney, to his great indignation, now learned that Erlon's corps, which had at first been ordered to support him, and would doubtless have ensured the victory to the French, had received fresh orders from Napoleon to move towards St. Amand to oppose the Prussians there. The brave marshal's discomfiture was complete, his troops were totally defeated, aud under cover of the increasing darkness they retreated to their original position at Frasne.

The village of *Frasne*, the head-quarters of Ney on 16th June, lies 3/4 M. beyond Quatrebras, in the direction of Charleroi. The spirited pursuit of the French by the Prussians on the night after the Battle of Waterloo extended thus far, a distance of more than 6 M. from the battle field.

The ruined abbey of Villers (p. 139), is situated about 3 M. to the W. of Genappe.

Next stations *Bousval*, *Court St. Etienne* (p. 145), where the train reaches the Charleroi and Louvain line, and —

38 M. **Ottignies.** Thence to Wavre and Louvain, see p. 145.

Beyond Manage are stations *Gouy-lez-Piéton*, *Pont-à-Celles*, and (57 1/2 M.) **Luttre** (p. 93). The train traverses a more hilly district, describing numerous curves, and crossing the Charleroi Canal several times. Beyond a deep cutting, a beautiful undulating and wooded district is entered. Near stat. *Gosselies* is the town of that name on an eminence; (62 M.) *Roux;* (64 1/2 M.) *Marchiennes-au-Pont;* all of which places were the scene of sharp skirmishes between the Prussians and French on 15th June, 1815, the day before the Battle of Ligny (p. 146), a village which lies 4 1/2 M. to the N. E. of Gosselies.

The environs of Marchiennes and Charleroi are remarkable for their picturesque scenery and industrial activity, and are the most interesting part of the journey. Wooded hills, thriving villages, and well-cultivated fields are passed in rapid succession, while the lofty chimneys of coal-mines, furnaces, iron-foundries, and glass-works are seen in every direction. There are no fewer than seventy different seams of coal in the vicinity of Charleroi, some of which extend to a depth of 3000 to 4000 ft. The numerous barges on the canal give additional life to the scene. The line now reaches the *Sambre*, which it crosses repeatedly before Namur is reached.

66 M. **Charleroi** (**Hôtel Dourin; Grand-Monarque*), a town with 14,000 inhab., the central point of the Belgian iron industry, was founded by Charles II. of Spain in 1666, in honour of whom the name (Charnoy) of the village which then occupied the site was changed to Charleroi. Under Louis XIV. it was fortified by Vauban. In 1794 it was besieged four times by the French, to whom it was ultimately surrendered on the eve of the Battle of Fleurus (p. 146), after the garrison had been reduced to the utmost extremities. On 23rd May, 1794, the French were totally defeated here by the Austrian Gen. Kaunitz, who captured 25 guns and 1300 prisoners. The fortifications were reconstructed in 1816, but are now converted

into promenades. A handsome prison near the station, erected in 1852, resembles a Gothic castle.

Charleroi - Erquelinnes - Paris in 6½—8 hrs., see *Baedeker's Paris.*

Charleroi - Wavre - Louvain, see p. 145.

CHARLEROI-VIREUX (40½ M.) in 2¼ hrs. (fares 5 fr. 50, 3 fr. 90, 2 fr. 60 c.). From (14 M.) stat. *Walcourt* a branch-line diverges to *Philippeville;* from (30 M.) stat. *Mariembourg* another to *Chimay*, a town with 3012 inhab., where the park and château of the prince of that name are situated. (40½ M.) *Vireux*, the French frontier-station, lies on the Meuse, above the fortress of *Givet* (p. 134). Beyond Vireux the line proceeds to Reims and Paris.

Beyond Charleroi the Namur train crosses the Philippeville road, and passes the numerous metal-works of (68½ M.) *Couillet* and (70½ M.) *Châtelineau*. Opposite the latter lies the busy little town of *Châtelet*, with 4000 inhab.

CHÂTELINEAU-GIVET (34 M.), a branch-line (fares 4 fr. 20, 3 fr. 10, 2 fr. 10 c.), traversing (in 2 hrs.) a busy manufacturing and mining district, and connected by another branch with *Walcourt* (see above). *Doische* is the last Belgian, *Givet* the first French station.

The mines and manufactories gradually disappear. The Sambre winds peacefully through beautiful grassy valleys, occasionally skirting wooded hills. To the r. of (75½ M.) stat. *Tamines* is situated the suppressed abbey of *Ste. Marie d'Oignies*, now an extensive mirror-manufactory. To the r. of stat. *Floreffe*, picturesquely situated on an eminence, rises a seminary for priests, formerly a Premonstratensian Abbey (in the 'rococo' style). The valley of the Sambre here is thickly studded with ancient châteaux, modern villas, and manufactories. The train, whence the citadel of Namur is now visible, describes a circuit round the town, and stops at the station near the Louvain Gate *(Porte de Fer)*.

90 M. **Namur,** Flem. *Namen* (**Hôtel D'Harscamp*, Marché-aux-Arbres 4; *Hôtel de Hollande*, Rue des Fossés 27; *Couronne*, opposite the station, R. 2½, B. 1 fr.), the capital of the province, with 28,000 inhab., has always been a point of great strategic importance owing to the natural advantages of its situation. It is situated at the confluence of the rivers *Sambre* and *Meuse*, which are crossed by several stone bridges, and presents a very picturesque appearance, especially when seen from the r. bank of the Meuse. In the time of the Romans it was the capital of the Aduatici, a race descended from the Cimbri and Teutoni. Cæsar (De Bell. Gall. II. 29) records, that, after he had defeated the Nervii on the *Sabis*, i. e. the Sambre, the Aduatici, their allies, '*cunctis oppidis castellisque desertis, sua omnia in unum oppidum, egregie natura munitum contulerunt*'. This 'one town, admirably fortified by nature', was the ancient Namur, which must therefore have been a place of importance as early as B. C. 56.

At subsequent periods also Namur sustained numerous sieges, the most notable of which were in 1692 by Louis XIV. and in 1695 by William III. of Orange, in consequence of which but little of the old town has escaped destruction. The *Beffroi*, or Belfry,

erected in the 11th cent. (restored in the 15th), and the *Palais de Justice* (formerly the monastery of St. Albinus), dating from 1464, are almost the only old buildings which have survived.

The **Cathedral (St. Aubain*, or *St. Alban)*, consecrated in 1772, with a dome and Corinthian portico, is a handsome Renaissance edifice. At the sides of the high altar are statues of St. Peter and St. Paul in marble, by *Delvaux*. On the l. of the high altar a copy of *Van Dyck's* Crucifixion; on the r. a monument in marble of a Bishop de Pisani (d. 1826), by *Parmentier* of Ghent. At the back of the high altar is a tombstone erected by Alexander Farnese to his '*amatissimo avunculo*' Don John of Austria, the conqueror at Lepanto, who died in his camp near Bouge, 3/4 M. to the N. E. of Namur, 20th Aug., 1578. The pulpit is a fine specimen of carved wood, by *Geerts* (1848). The treasury contains many objects of value.

The church of *St. Loup*, erected in 1621—53 in the style peculiar to the order of the Jesuits, is borne by twelve pillars of red marble. The choir is entirely covered with black marble, and the ceiling with sculptures. A large hole in the latter, made by a shell, is a reminiscence of the siege by Louis XIV. in 1692.

The Place Léopold is embellished with a *Statue of Leopold I.*, by Geefs, erected in 1869.

The *Musée Archéologique*, near the bridge over the Sambre, contains numerous antiquities found at Namur and in the environs, some of them of a very remote period (open to the public on Sundays, 10—1; to strangers daily on payment of a fee).

The *Citadel*, occupying the site of the castle of the Counts of Namur, was erected in 1794, and has been frequently strengthened since 1817. Permission to visit it must be obtained from the commandant. The summit commands a fine view of the valleys of the Sambre and Meuse. A similar view, however, may be obtained from the table-land at the back of the Citadel, which is accessible without permission. The confluence of the Meuse and Sambre is at the foot of the Citadel.

The cutlery of Namur enjoys a high reputation, and is said to be not inferior to the English.

Railway to Luxembourg and Trèves, see p. 135; to Liège, see p. 162; to Dinant and Givet, see below.

19. From Namur to Dinant and Givet.

Railway to (17½ M.) Dinant in 1 hr. (fares 2 fr. 25, 1 fr. 70, 1 fr. 10 c.); to Givet in 1½ hr. (fares 4, 3, 2 fr.). The railway affords but little view of the beautiful valley of the Meuse. The l. bank of the river is recommended to the notice of pedestrians. The village inns on the banks of the river are generally good, but are often full in summer.

The valley of the Meuse above Namur is narrow, and enclosed by wooded hills and frowning cliffs. The banks are enlivened with

picturesque villages and country-houses. Immediately after quitting the station, the train crosses the Meuse, remaining on the r. bank until Dinant is nearly reached. Stations (2 M.) *Gambes*, (5 M.) *Dave* (see below), (9 M.) *Lustin*, (10½ M.) *Godinne*, (12½ M.) *Yvoir*, and (17½ M.) *Dinant* (see below).

The following villages on the banks of the Meuse are seen by the pedestrian only, or the traveller by boat: l. *La Plante*, a long village, the usual limit of the walks of the townspeople of Namur; r. *Dave*, with an ancient château entirely restored, near which rises a huge and precipitous rock; r. *Taillefer*, with iron-foundries; r. *Frêne*, with interesting rocks and grottoes; l., opposite the latter, *Profondeville*, with marble-quarries; l. *Rivière*, with the château of M. Pierrepont; r. *Godinne* (in the neighbourhood of which, near the rock Frappe-Cul, is the cavern of Chauveau); l. *Rouillon*, with the château of M. Demanet.

The scenery between Rouillon and Dinant is remarkably picturesque. Above the village rises a precipitous tuffstone-rock, named *La Roche aux Corneilles* ('Roche aux Chauwes' in the patois of the district), from the flocks of jackdaws which generally hover round it. The rock is seen to the best advantage by the traveller descending the river.

r. *Yvoir*, at the influx of the *Boeq*; connected by means of a handsome new bridge with *Moulins*, on the opposite bank, a suppressed Cistercian Abbey converted into a foundry (1 hr. from which, in the valley of the *Floye* which opens here, is the ruined castle of **Montaigle*, the finest relic of the kind in Belgium); l. *Anhée;* r. *Houx;* r. *Poilvache*, with the ruins of a fortress on a lofty rock, destroyed by the French in 1554. Somewhat higher up are the ruins of the *Tour de Monay*.

l. **Bouvigne**, one of the most venerable towns of the district, which was formerly engaged in constant feuds with Dinant, has now dwindled down to a mere village. The old ruined tower of *Crèvecoeur* is a conspicuous object here. A romantic story attaches to it in connection with the siege of the town by the French in 1554. Three beautiful women are said to have entered the tower with their husbands, who formed part of the garrison, resolved to participate in the defence and to animate the defenders by their presence. The latter, however, after a heroic resistance, perished to a man, the three unhappy widows being the sole survivors. Determined not to fall into the hands of the enraged and brutal soldiery, they threw themselves from the summit of the tower in sight of the besiegers, and were dashed to pieces on the rocks below.

r. **Dinant** (*Tête d'Or*, Pension 7 fr., **Poste*, with a hydropathic establishment, prettily situated), a town with 7266 inhab., is very picturesquely situated at the base of barren limestone cliffs, the summit of which is crowned by a fortress. Steps cut in the rock ascend from one terrace to another, leading nearly to the foot of the walls of the fortifications; but the view obtained thence is limited. The narrowness of the valley and the projections of the rocks entirely shut out the distant prospect. The bold position of the fortress, crowning the lofty and precipitous rock, imparts a very imposing appearance to the town and its environs.

In 1467 the inhabitants of Dinant, having roused the anger of Philippe le Bon, Duke of Burgundy, by acts of insubordination, paid dearly for their temerity. The Duke, accompanied by his son Charles the Bold, who succeeded him a few years later, marched against the town, besieged and took it, and treated the townspeople with great cruelty. He is said to have caused 800 of them to be

drowned in the Meuse before his own eyes. The unfortunate town was pillaged and burned, and the walls demolished. In 1554 a similar fate overtook it, when it was taken by storm by the French under the Duc de Nevers, and plundered. In 1675 the town was again taken by the French. The 'dinanderies', or copper-wares of Dinant were formerly in high repute. The 'couques de Dinant' are cakes somewhat resembling gingerbread.

The church of *Notre Dame*, a handsome edifice of the 13th cent. in the Gothic style, but with a few remaining traces of the transition period, has been recently restored. The sculptures of the S. portal are worthy of notice. The tower is upwards of 200 ft. in height. At the back of the church are steps in the rock, 408 in number, leading to the citadel. Fine survey from the top. A good view is also obtained from the suburb of *St. Médard* on the l. bank.

Carriage to *Han* (p. 136) in 4 hrs. (25 fr.). The road leads by *Celle*, and passes *Ardenne* and *Ciergnon*, both belonging to the private domains of the king of Belgium. The picturesque lower part of the valley of the Lesse begins at Ardenne.

From Dinant to Givet the line follows the course of the Meuse. Stations (26 M.) *Hastière* and (28½ M.) *Heer-Agimont* (Belgian douane).

Pedestrians may walk through the suburb of *Rivage*, a succession of houses and villas picturesquely situated, and then, 1 M. above Dinant, pass through a kind of natural gateway, formed by detached masses of rock on the l. and a bold and isolated pinnacle of rock on the r., called the *Roche à Bayard* (the name of the horse of the 'Quatre Fils de Haymon'). In the vicinity are quarries of black marble, near which is *Anseremme* (*Inn), a pretty village with overhanging cliffs. (The traveller who desires to walk through the whole of the picturesque part of the valley should cross the river here by boat and then follow the left bank. Road bad at places.) The *Lesse* falls into the Meuse at Anseremme. Beyond this point the road ascends.

The finest point on the road is the *Château of Freyr*, the ancestral seat of the Beaufort-Spontin family, with well-kept gardens, situated at the foot of wooded hills on the l. bank of the river. Immediately opposite to it rise precipitous rocks of grotesque shapes, occasionally overhanging the river. The banks are picturesquely flanked by lofty cliffs from this point to *Falmignoul*. [About 6 M. to the S. of Falmignoul lies *Beauraing* (Hôtel du Centre), with the magnificent old château of the Duc d'Ossuna, recently restored; thence to Givet 5½ M., the French frontier lying a little more than halfway.] The road next leads by *Waulsort* (l.), with a château and beautiful gardens, *Hastière* (l.) with two good inns, and *Hermeton* (l.). On the r. bank are *Blaimont*, and then *Heer*, where red marble is quarried.

A fine view of Givet with its fortifications and the windings of the river is obtained from the summit of a hill rising above the road as the town is approached. 7½ M. *Givet*, see below.

31 M. **Givet** (**Mont d'Or; Ancre*), with 4000 inhab., situated on the Meuse, which is crossed by a bridge here, is the first French town on the line (French custom-house), and consists of *Givet-St. Hilaire* on the l. bank, at the base of a hill on which *Charlemont* lies, and *Givet-Notre-Dame* on the r. bank. Both parts of the town are strongly fortified, and almost entirely surrounded by moats. The

composer *Méhul* (d. 1818) was born here, and a statue has been erected to his memory. The château of Beauraing, see p. 134.

Givet is connected with Charleroi by two railways, the Vireux-Charleroi, and the Morialmé-Châtelineau line (p. 131); by the former the journey occupies 4¼, by the latter 2¼ hrs.

Railway from Givet in 2½ hrs. to **Sedan** *(Hôtel de l'Europe)*, a small town and fortress, prettily situated, where a memorable battle took place between the Germans and French on 1st Sept., 1870, terminating in the total defeat of the latter and the capture of the emperor and 88,000 men (including 1 marshal, 39 generals, 230 staff-officers, and 3000 other officers). The French army numbered 124,000 men at the battle, the German 240,000, but part of the latter only was actually engaged. Carriages and guides to the battle-field may be obtained at the hotel.

20. From Brussels to Luxembourg and Trèves, via Namur.

Rochefort. Han-sur-Lesse.

RAILWAY to Luxembourg (137 M.) in 6½ hrs. (fares 18 fr. 40, 13 fr. 80, 9 fr. 30 c.); from Luxembourg to Trèves (32½ M.) in 1½—2½ hrs. (fares 5 fr. 75 c., 4 fr. 25 c., 2 fr. 60 c.).

The *Station de Luxembourg* is in the Quartier Léopold (see Plan of Brussels). The first stations, *Boitsfort* and *Groenendael*, (coach to Waterloo, see p. 79), with their pleasant woods, are favourite resorts of the citizens of Brussels for picnics and excursions. From the next stat. *La Hulpe*, a glimpse is obtained to the r. of the Mound of the Lion (p. 89) on the distant field of Waterloo. On the l., near *Rixensart*, is the château of Count Merode.

15 M. Stat. **Ottignies** is the point of intersection of the Louvain-Charleroi (p. 145) and Louvain-Manage-Mons (p. 129) lines. Then *Mont St. Guibert* with pretty environs. On the r. the château of *Birbaix* with well-kept gardens. At *Chastre* the Province of Brabant is quitted, and that of Namur entered. At (24 M.) *Gembloux*, Prince William of Orange, who had formally repudiated the Spanish supremacy, was defeated by Don John of Austria, the Spanish governor, in 1578. A few months later the Don's victorious career was cut short by his sudden death near Namur (p. 132). An old abbey here contains the royal agricultural institution. Stations *St. Denis-Bovesse* and *Rhisne*. The train passes through several cuttings in the blue limestone rocks, and affords a strikingly picturesque view of —

34½ M. **Namur** (see p. 131). The line now intersects the *Forest of Ardennes*, a wild, mountainous district, still richly wooded in many parts, and worthy of being explored by the pedestrian. The forest still contains deer and wild boars, and wolves are not entirely exterminated. The delicate mutton of the Ardennes is the best in Belgium, but such fare is rarely to be had at the poor village inns.

Immediately after quitting Namur the train crosses the Meuse and commands another remarkably fine panorama of the town and its citadel. Then stations *Naninne*, *Assesse*, and *Natoye*. Before *Ciney* is reached, the château of the eminent geologist Halloy is seen on the l. Ciney was formerly the capital of the Condroz (Condrusi of the Romans), as the district between the Meuse and Ourthe was once called. Stations *Haversin* and (65 M.) *Aye*, from which an omnibus runs (in 1/2 hr., 1/2 fr.) to —

Marche *(Cloche d' Or)*, the chief town (2629 inhab.) of the *Famène*, a productive agricultural district. Don John of Austria, the Spanish governor of the Netherlands, here confirmed the Pacification of Ghent (p. 34) by the so-called Perpetual Edict in 1577. Marche was formerly a fortress. Lafayette was taken prisoner by the Austrians here in 1792. The village of *Waha*, 1 1/2 M. to the S., contains a small and simple Romanesque church, which was consecrated in 1051.

66 1/2 M. Stat. **Marloie,** where the direct line to Liège *(Ligne de l' Ourthe)* diverges (p. 156). The line now descends considerably, and affords a beautiful view of the valley of the Wamme to the left.

70 M. Stat. *Jemelle*, with numerous marble and limestone quarries and lime-kilns, lies at the confluence of the *Wamme* with the *Lomme*, a tributary of the Lesse.

A hut adorned with shells near the station of Jemelle indicates the entrance to the **Grotte de la Wamme** (admission for 1 pers. 3, 2 pers. 5 fr.), a cavern penetrating the limestone rocks near the railway, smaller than the Trou de Han (see below), but curious on account of its numerous long and narrow passages. A number of relics found in the grotto appear to indicate that it was once inhabited.

Jemelle, where omnibuses are in waiting (to Han and back 3 fr.), is the station for the venerable town (2 M.) of **Rochefort** *(Hôtel Biron; Hôtel de la Cloche; Etoile)*, once the capital of the County of Ardennes, with an old château, situated on the Lomme. The environs are remarkable for a number of curious caverns in the limestone rock. *La Grotte de Rochefort*, one of the finest and most accessible, is in the grounds of a *M. Collignon* in the town itself (admission 3 fr., fee to guide extra). A visit to it occupies about 2 hrs. The stalactites are purer and even more varied than those in the grotto of Han, but the latter is far more imposing. The 'Salle des Merveilles' and 'Salle du Sabbat', the finest points, are illuminated with a magnesium light.

A visit to the more distant, and less easily accessible grotto of Han should on no account be omitted. The village of **Han-sur-Lesse** *(Hôtel de la Grotte*, or *Bellevue)* lies 3 1/2 M. to the S. S. E. of Rochefort, the road from which turns to the r. after 2 1/2 M. From Jemelle (see above) direct to Han is an ascent of 2 M.

Between *Belvaux* and Han a huge mass of rock protruding into the valley is completely honeycombed with caverns from one extremity to the other. Through this rock flows the *Lesse* by means of a subterranean passage called the ***Trou de Han**, or de **Belvaux**, nearly 1 M. in length. The cavern consists of a series of chambers, opening into each other, varying in height, and some of them supported by natural pillars. The numerous stalactite-formations have been fancifully named in accordance with their forms, *Trône de Pluton*, *Boudoir de Proserpine*, *Galerie de la Grenouille*, etc. The most imposing chamber is the **Salle du Dôme*, which rises to a height of 160 ft. The entrance to the grotto is at a considerable height on the slope of the hill, and visitors emerge at the farther extre-

mity in a boat. A visit to the cavern is extremely interesting, and occupies 4 hrs., but it is attended with some little difficulty and fatigue owing to the slippery nature of the ground. At high-water access is impossible. The guide, who provides torches, lives in the neighbourhood (admission for one person 7 fr., for two or more 5 fr. each; 2 fr. more is exacted for awakening the echoes by a pistol-shot, for 1—4 pers., and 50 c. for each additional person; fee to the guide extra). Another very interesting point is the *Perte de la Lesse*, where the river dashes into its subterranean abyss, 3/4 hr. from Han, to which a boy may be engaged as a guide.

At Eprave, 2 M. to the N. W. of Han, at the confluence of the *Lomme* and the *Lesse*, there is another grotto which is frequently visited. *Valentin Guérit*, the innkeeper and guide, will be found obliging and well informed (fee 1 1/2—2 fr.).

Next stat. *Grupont*. The train follows the sinuosities of the *Lomme*. To the l., on a rocky buttress, rises the strikingly picturesque *Château Mirwart*, with its four towers. From (84 M.) stat. *Poix* an omnibus runs (in 1 hr., 75 c.) to **St. Hubert** *(Hôtel du Luxembourg)*, a town with 2649 inhab., celebrated for the chapel containing the relics of the saint who has given his name to the place. The abbey has been converted into a Reformatory for young criminals. The *Church*, in the Flamboyant style, with its double aisles and interesting crypt, dates from the 16th cent. (façade and towers erected in 1700). A chapel on the l. near the choir contains a *sarcophagus adorned with eight basreliefs by *J. Geefs*, presented by King Leopold.

ST. HUBERT, the tutelary saint of sportsmen, was once a profligate and impious prince, who did not scruple to indulge in the pleasures of the chase even on the solemn fast-days appointed by the Church. While thus irreverently engaged on the holy fast of Good Friday, he suddenly beheld the miraculous apparition of a stag with a cross growing out of its forehead between its antlers. Thus warned by Heaven of the danger of adhering to his sinful courses, he at once desisted from the hunt, voluntarily relinquished all the honours and advantages of his noble rank, and determined thenceforth to devote himself to a life of piety and self-abnegation. He accordingly delivered up the whole of his fortune to the Church, became a monk, and founded the abbey and church which are still called by his name. The holy man is said to have enjoyed miraculous powers during his life-time, and long after his death numerous miracles were wrought by means of his relics. Unfortunately the latter, which once conferred their benefits on crowds of pious pilgrims who flocked hither to be cured of their diseases, were burned together with the church by the fanatical puritans of the 16th century. Notwithstanding this irreparable loss, however, a peculiar sanctity still attaches to the former scene of the saint's pious labours.

90 1/2 M. Stat. *Libramont*, the watershed between the Lesse and the Semoy, is the station for *Recogne*, a village to the r., on the road to Bouillon (see p. 138) and Sedan, by which Napoleon III., accompanied by French and Prussian officers and a Belgian escort, proceeded to Libramont on 4th Sept., 1870, to take the train for Germany; (96 M.) *Longlier* the station for *Neufchâteau* (2000 inhab.), a small town once fortified, which lies 3/4 M. to the r.; (106 M.) *Marbehan* (*Cornet's Inn), with a handsome new church.

FROM MARBEHAN TO VIRTON (15 1/2 M.), branch-line in one hour. Stations *Poncelle*, *Croix Rouge*, *Ethe*, and **Virton** *(*Cheval d'Or; Croix d'Or)*, a

prettily situated little town with 2400 inhab., whose chief occupation is farming and cattle-breeding.

From Marbehan (diligence in 3 hrs., fare 2 fr. 20 c.), from Neufchâteau (see p. 137), and from Poncelle roads lead to **Florenville** (**Poste; Hôtel du Commerce*), a small town near the French frontier, from which many pleasant excursions may be made in the forest of Ardennes. The winding valley of the *Semois*, the brook on which Florenville lies, is very picturesque. — The road from Florenville to (15½ M.) *Bouillon* passes through beautiful beech and oak woods. Napoleon III. spent the night of 3rd—4th Sept. 1870 in the *Hôtel de la Poste at Bonillon. From Bonillon to stat. Libramont (see p. 137) diligence in 4 hrs., fare 3 fr. 60 c.

Next stat. *Habay-la-Neuve.*

119½ M. **Arlon,** Flem. *Arel (*Hôtel de l'Europe; *Hôtel du Nord)*, a prosperous little town with 5708 inhab., situated in a well cultivated plain, 1330 ft. above the sea-level, is the capital of the Belgian province of Luxembourg. It was the *Orolaunum Vicus* of the Antoninian itinerary, and was once fortified. A branch-line diverges here to *Longwy* and *Longuyon*, where it unites with the Ardennes Railway (Thionville-Mezières).

125½ M. *Sterpenich*, *Bettingen* (Luxembourg douane; luggage, however, not examined before arrival at Luxembourg), *Capellen*, *Mamer*, and *Bertringen*.

137 M. **Luxembourg,** formerly *Lützelburg (*Hôtel de Cologne; Hôtel de Luxembourg; Hôtel de l'Europe; Hôtel des Ardennes)*, a town with 15,000 inhab., and a fortress of the Germanic Confederation down to 1866, is the capital of the small Grand Duchy of the same name, under the supremacy of the King of Holland. The *Oberstadt*, or upper part of the town, Luxembourg properly so called, is of considerable extent, situated like a mountain-stronghold upon a rocky table-land, which is bounded on three sides by precipices 200 ft. in height. In the narrow ravine of the *Petrusbach* and the *Alzette*, a second quarter of the town has sprung up. This *Unterstadt* consists of *Pfaffenthal* on the N., *Clausen* on the E., and *Grund* on the S., separated by the *Bock* (see p. 139), all busy commercial parts of the town. The valley of the Alzette, forming a natural moat for the fortress, is sprinkled with houses, and occasionally intersected by the walls of the fortifications. This combination of mountain and valley, enlivened with numerous groups of trees and gardens, and diversified with indented cliffs and imposing defensive structures, presents a strikingly beautiful appearance, especially when seen from the Trèves road, near *Fort Dumoulin*.

The grandeur of the scene is considerably enhanced by the vast *Viaducts* of the railways to Trèves and Diekirch, and the colossal *Petrus-Viaduct*, which spans the ravine between the railway-station and the S. side of the Oberstadt.

The fortifications, which were condemned to demolition in 1867, but most of which have been left standing owing to the great expense attending their removal, are now all accessible; and a visit to them is interesting, as Luxembourg had long been con-

sidered one of the strongest fortresses in Europe. The *Bock*, a narrow ridge of rock projecting far into the valley of the Alzette, is honeycombed with casemates and loopholes, which command the valley towards the N. and S. The high road to Trèves winds over this ridge. On the E. slope stands a tower belonging to old fortifications of the 14th cent., locally known as the *Melusinenthurm*.

The fortifications, which are partly hewn in the rock, have been added to at various periods during the last five centuries, and the different parts of the defences have derived their names from the successive occupants of the town who constructed them. Thus Henry IV., Count of Luxembourg (d. 1312 as Henry VII., Emp. of Germany), and his warlike son, the blind King John of Bohemia (d. 1345), and subsequently the Burgundians, Spaniards, French, Austrians, and Prussians. In 1684 the fortress was besieged and captured by Louis XIV., after which Vauban re-constructed a great part of the works. On 7th June, 1795, the Austrian Marshal Bender surrendered Luxembourg to the French republicans. Carnot, the eminent general of engineers, called Luxembourg 'la plus forte place de l'Europe après Gibraltar, le seul point d'appui pour attaquer la France du côté de la Moselle'.

Beyond the fortifications and the romantic nature of the situation, Luxembourg offers no attraction to the traveller. The Spanish governor Count Mansfeld (1545—1604) once possessed a magnificent château here, but every vestige of the building has disappeared, with the exception of a few fragments of the walls and two gateways. The gardens and parks which surrounded the château have survived in nothing but the name, which is now applied to a shady promenade on the slope near the Trèves Gate, where a remarkably fine view is enjoyed. Those who have sufficient leisure will be amply rewarded by a walk through the entire valley.

From Luxembourg to *Metz*, by *Thionville* see *Baedeker's Rhine.*

At stat. *Oetringen* the line enters the pretty valley of the *Sire*. At the foot of a wooded hill to the l. lies the château of *Villers*, with its park, the property of the family of that name. On the r. *Schuttringen*, with a château. (150 M.) *Roodt.* From *Ollingen* to *Betzdorf* the line runs on the r. bank of the Sire. Stat. *Wecker.* The line now crosses the Sire four times, and at stat. *Mertert* enters the valley of the Moselle. Beyond (160½ M.) *Wasserbillig*, at the confluence of the *Sauer* and Moselle, the last station before Prussia is entered, lies the village of *Igel*, where the famous *Column of Igel, one of the finest Roman monuments on this side of the Alps, 75 ft. in height, is visible from the train. Opposite *Conz* the line unites with the Saarbrücken-Trèves railway.

170 M. **Trèves** (*Hôtel de Trèves; Maison Rouge; Luxemburger Hof; Stadt Venedig;* the last nearest the station), charmingly situated on the Moselle, and interesting on account of its Roman and other antiquities, see *Baedeker's Rhine.*

21. From Brussels to Liège by Louvain.

62 M. Railway in 2¼—3 hrs.; fares 7 fr. 20, 5 fr. 65, 3 fr. 80 c.; express one-fourth higher.

The train starts from the *Station du Nord*, and traverses an agricultural and partially wooded district. Stations *Schaerbeek*, where the Malines line diverges, *Dieghem* with paper-manufactories; *Saventhem*, the parish-church of which contains a good picture by Van Dyck, representing St. Martin dividing his cloak, a gift of the master himself; *Cortenberg*, *Velthem*, *Hérent*.

18 M. **Louvain,** see R. 22.

Branch-line hence to the N. to *Rotselaer* and (10 M.) *Aerschot*, a station on the Antwerp and Hasselt line (p. 126), and thence to *Herenthals* on the Turnhout and Tilburg line (p. 97).

From Louvain to Charleroi, see R. 23.

From Louvain to Malines, see R. 13.

Beyond Louvain the Norbertinian abbey of *Parc*, founded in 1131, is seen on the right. Stat. *Vertryck*.

29½ M. **Tirlemont,** Flem. *Thienen* (*Hôtel du Nouveau Monde*, near the station; *Hôtel de Flandre*, in the market-place; *Cerf; Homme Sauvage; Restaurant* at the station), a clean and well-built, but dull town with 12,300 inhab., was once like Louvain occupied by a much larger and wealthier population. The walls, which are nearly 6 M. in circumference, now enclose a large extent of arable land. In the spacious market-place is situated the church of *Notre Dame du Lac*, founded in 1298, enlarged in the 15th cent., but not yet completed. The adjacent *Hôtel de Ville* has been recently restored. The *Church of St. Germain*, situated on an eminence, probably dates from the 12th cent.; high-altar-piece a Pietà, by *Wappers*. The celebrated Jesuit Bollandus (d. 1655) was a native of Tirlemont. He was the first compiler of the *Acta Sanctorum*, and his successors who continued the work styled themselves Bollandists.

From Tirlemont to Namur (27½ M.) by railway in 1 hr. 40 min. (fares 3 fr., 2 fr. 25, 1 fr. 55 c.). Stations unimportant. *Ramillies* is the junction of the Landen and Gembloux line (see p. 141). *Namur*, see p. 131.

Beyond stat. *Esemael* the line intersects the plain of *Neerwinden* (the village lies to the l.), the scene of two great battles. In the first of these, on 29th July, 1693, the French under Marshal Luxembourg defeated the Allies under William III. of England. In the second the French under Dumouriez and Louis Philippe (then '*General Egalité*', afterwards king of France) were defeated by the Austrians under the Prince of Cobourg (great-uncle of the late king Leopold), and driven out of Belgium.

38 M. Stat. **Landen,** now a small village, is historically interesting as the birth-place of Pepin, the majordomo of the royal domains of the Franconian monarch Clotaire II. He died here about the year 640, and was buried at the foot of a hill which still bears his name. His remains were afterwards removed to Nivelles

(p. 93), where his daughter Gertrude (d.659) founded a convent. His fifth lineal descendant was Charlemagne, who ascended the throne of the vast Francouian empire 128 years later.

FROM LANDEN TO AIX-LA-CHAPELLE by a branch-line in 3—4¼ hrs. (fares 7 fr. 65, 5 fr. 60, 3 fr. 75 c.). This route is somewhat shorter than the main line viâ Liège, but presents fewer attractions. (6 M.) **St. Trond**, or *St. Truyen (Hôtel du Commerce)*, the most important station, with 11,573 inhab., possesses eleven churches. (17½ M.) *Hasselt*, and thence to Mastricht and Aix-la-Chapelle, see p. 126. — About 1½ M. to the W. of St. Trond is the small town of **Léau**, Flem. *Zont-Leeuw* (Restaurant of *Line de Waters*), formerly a fortress, with handsome late Gothic Town-hall (16th cent.) and the Gothic church of *St. Leonhard* (13th and 14th cent.), the latter containing carved altars with early Flemish paintings, and a magnificent tabernacle sculptured in stone, 100 ft. high, one of the finest works of the Belgian Renaissance (1554).

FROM LANDEN TO GEMBLOUX (22½ M.) *(Fleurus* and *Charleroi)* by railway in 1 hr. (fares 3 fr., 2 fr. 20, 1 fr. 45 c.). Stations (12 M.) *Ramillies* (see p. 140), *Gembloux* (p. 135), *Fleurus*, and *Charleroi* (see p. 130).

Next stations *Gingelom*, *Rosoux*, and *Waremme*, beyond which the line crosses an ancient and well-preserved Roman road, called by the country-people *Route de Brunhilde*, which extended from Bavay *(Bavacum Nerviorum)*, near Mons, to Tongres, 9 M. to the N.E. of Waremme. The latter was the capital of the ancient province of *Hesbaye*, the natives of which were once remarkable for their strength and bravery, as the old proverb, '*Qui passe dans le Hesbain est combattu l'endemain*', indicates. Beyond stat. *Fexhe* the land of the Brabanters, a somewhat phlegmatic race of Germanic origin, is quitted, and that of the active and enterprising Celtic Walloons entered. A smiling and highly cultivated district is exchanged for a scene of industrial enterprise. Numerous coal-mines, foundries, and manufactories are passed in the vicinity of *Ans*, which lies 490 ft. higher than Liège. (Branch line to *Tongres*, p. 236). Stat. *Haut-Pré*.

The line now descends rapidly (1 : 30), affording a fine view of the populous city of *Liège* and the beautiful and populous valley of the Meuse. A large brick building on the hill to the l. is a military hospital.

62 M. **Liège**, see p. 147.

22. Louvain.

Hotels. HÔTEL DE SUÈDE (Pl. a), comfortable; COUR DE MONS, in the Marché-aux-Poissons; HÔTEL DU NORD, well-spoken of; HÔTEL DU NOUVEAU MONDE, both at the station. — *Café-Restaurant des Quatre Nations*, corner of the Rue de Diest and the Rue Neuve. The beer of Louvain, which is much esteemed by the Belgians, is a sickly beverage. Bavarian beer at the *Taverne Allemande*, Rue de la Station. — *Cabs*, or *Vigilantes*, 1 fr. per drive. — *Tramway* from the station to the Hôtel de Ville, and the Porte de Brnxelles.

Attractions: Hôtel de Ville, exterior (p. 142); St. Pierre, under the guidance of the sacristan (p. 143); Halles, exterior (p. 144); choir-stalls at St. Gertrude's (p. 144).

Louvain, Flem. *Leuven* or *Loven*, on the *Dyle*, which flows through part of the town and is connected with the Rupel, an

affluent of the Schelde, by means of a canal, is a dull place with 33,731 inhab. The greater part of the space enclosed by the walls built in the 14th cent. is now used as arable land. The ramparts surrounding the walls have been converted into promenades, upwards of 5 M. in circuit. The chief centres of business are the old market and the Place de l'Hôtel de Ville.

The name of the town is derived from *Loo*, signifying a wooded height, and *Veen*, a marsh, words which are also combined in *Venlo*. In the 14th cent., when Louvain was the capital of the Duchy of Brabant, and residence of the princes, it numbered 44,000 inhab., most of whom were engaged in the cloth-trade, and the town contained no fewer than 2000 manufactories. Here, as in other Flemish towns, the weavers were a very turbulent class, and always manifested great jealousy of the influence of the nobles in their civic administration. During an insurrection in 1378, thirteen magistrates of noble family were thrown from the window of the Hôtel de Ville, and received by the populace below on the points of their spears; but Duke Wenceslaus besieged and took the city, and compelled the citizens to crave his pardon with every token of abject humiliation. The power of the nobles soon regained its ascendancy, and their tyrannical sway caused thousands of the industrious citizens to emigrate to Holland and England whither they transplanted their handicraft. The decay of Louvain began at that period, and traces of it are apparent to this day.

The *Rue de la Station*, on the r. side of which is the new *Theatre*, leads straight to the Place de l'Hôtel de Ville.

The ****Hôtel de Ville** (Pl. 1), a very rich and beautiful example of late Gothic architecture, resembling the town-halls of Bruges, Ghent (in the older part), Mons, and Oudenaerde, but surpassing them in elegance and harmony of design, was erected in 1448—63 by *Matthew de Layens*. The building consists of three stories, each of which has ten pointed windows in the principal façade, and is covered with a lofty roof surrounded with an open balustrade. At the four corners and from the centre of the gables rise six slender octagonal turrets, terminating in open spires. The three different façades are lavishly enriched with sculptures, which had suffered greatly from exposure to the weather, but were carefully restored in 1842 by *Goyers*. Many of them are new, but the ancient models have been scrupulously imitated. The numerous prominent corbels, embellished with admirably executed, and almost detached groups of miniature figures, chiefly from the Old Testament, are all provided with statues. Below are celebrated natives of Louvain; on the first floor, figures emblematical of the privileges of the city; and above them the sovereigns of the land. The interior is uninteresting. Most of the apartments are fitted up in a modern style, and adorned with pictures of *Venius*, *De Craeyer*, *Miereveldt*, etc. On the second floor is a small museum containing

LOUVAIN. LÖWEN.

Mètres.

0 100 200 300 400 500 600 700 800 900 1000

1. *Académie des Beaux-Arts* E. 2.
2. *Cabinet d'histoire naturelle* D. E. 3.
3. *. de physique* D. E. 3.
4. *Casernes* D. E. 3. F. 3. E. 2.
5. *Collége Adrien VI.* E. 3.
6. *. . Marie-Thérèse* E. 3.
7. *. . . Saint-Esprit* D. 3.

Eglises:

8. *du Béguinage* D. 4.
9. *des Jésuites.* D. 3.
10. *N.D. des Dominicains* D. 3.
11. *N.D. des Fièvres* E. 3.
12. *Ste Gertrude* D. 2.
13. *S. Jacques* D. 2.
14. *S. Joseph* E. 3.
15. *S. Michel* E. 3.
16. *S. Pierre* E. 2. 3.
17. *S Quentin* D. 4.
18. *Entrepôt (nour.)* D. 1.
19. *Grand Auditoire* E. 3.
20. *Hôtel de ville* D. E. 3.
21. *Maison d'arrêt cellulaire* F. 3.
22. *Table ronde (Société)* E. 3.
23. *Tribunal de Ire instance* E. 3.
24. *. . de Commerce* E. 3.
25. *Université* D. E. 3.

Hôtel:

a. *Hôtel de Suède* E. 3.

an Ascension by *Mich. Coxcie*, and a model and plan by *Layens*, of the projected towers of St. Pierre.

The Gothic **Church of St. Pierre** (Pl. 3), opposite the Hôtel de Ville, a noble cruciform structure flanked with chapels, was erected between 1425—97 on the site of an earlier building. The unfinished W. tower does not rise beyond the height of the roof.

Interior (sacristan 1/2 fr.; more for a party). The choir is separated from the nave by an elaborate *Jubé*, or *Rood Loft*, in the Flamboyant style, executed in 1490, consisting of three arches adorned with statuettes, and surmounted by a lofty cross. The *Candelabrum* is said to have been executed by *Quentin Massys* (p. 106).

Nave. Vestibule inside the principal portal finely carved in wood, 16th cent.; late Gothic font in copper and handsome cast-iron bracket attributed to *Massys*, in the 1st chapel on the N. side; late Gothic sculptures in the following chapels. The 1st Chapel on the S. side contains an altar-piece copied from the original of *De Craeyer*, which was carried off by the French, and is now at Marseilles, representing S. Carlo Borromeo administering the Sacrament to persons sick of the plague. An old winged picture by *Van der Baeren* (1594), the Martyrdom of St. Dorothea; statue of St. Charles, by *Ch. Geerts* (1855).

The 2nd Chapel (that of the Armourers) contains a curious, blackened image of Christ, which is regarded with great veneration in consequence of the legend that it once caught a thief who had sacrilegiously entered the church. The railing is adorned with armour and cannon.

The *Pulpit*, or *Chaire de Vérité*, carved in 1742 by *Bergé*, representing Peter's Denial on one side, and the Conversion of St. Paul on the other, is of the tasteless character so common in Belgian churches. The life-size figures, hewn in solid wood, are overshadowed by lofty palm-trees, also carved in wood, and the whole work is covered with brown varnish.

The 3rd Chapel contains a picture of *Memling's* school, representing the consecration of a cook as bishop, under Gregory V.

Retro-Choir. 5th Chapel: **Dierick Bouts* (of Haarlem, born in 1391, settled at Louvain, and died there in 1479), Martyrdom of St. Erasmus, a painful subject; in the background the Emperor, richly attired, with three attendants; the scene is represented in a carefully executed landscape with blue mountains in the distance; on the wings, St. Jerome on the l. and St. Anthony on the r. — 6th Chapel: *De Craeyer*, The Holy Trinity. **Bouts*, Last Supper, painted in 1467. This is the central picture of an extensive altar-piece, the wings of which are preserved in the museum at Berlin (Feast of the Passover and Elijah in the wilderness), and in the Pinakothek at Munich (Abraham and Melchisedech, and the Gathering of manna). The symbolical character of the composition is of course not observable in the central piece alone.

7th Chapel: **Quentin Massys*, Holy Family (1509). The principal picture represents the Virgin and Child, with two other holy women, and children, who appear to be learning to read. Behind them are four men, standing by an edifice in the Italian style, through the arches of which a distant landscape is visible. On the wings the Death of St. Anne, and the Expulsion of Joachim from the Temple, the former particularly fine. This work differs very materially in character from the celebrated Pietà at Antwerp (p. 111). Its tone is sprightly and pleasing, while in drawing and colouring it is hardly inferior.

Adjoining the high altar is a beautiful Gothic *Tabernacle* (50 ft. in height), elaborately executed in 1450 by *Layens* (p. 142). Opposite in the *Chapelle du Saint Sacrement*, is a handsome marble balustrade representing children playing.

The 8th Chapel (N. side of choir) contains a Descent from the Cross, after *Roger van der Weyden*, a winged picture on a golden ground, with the donors at the sides, a small repetition of a picture in the Museum at Madrid. The same chapel contains the tombstone of Henry I., Duke of Brabant (d. 1235), the founder of the church (the pedestal is modern).

The **Church of St. Michael** (Pl. 4), erected by the Jesuits in 1650—66, contains several modern pictures. The façade is worthy of notice.

The **Church of St. Gertrude** (Pl. 7), erected at the close of the 15th cent. in the Flamboyant style, contains *choir-stalls, beautifully executed in the florid Gothic style in the 16th cent., which are considered the finest in Belgium. (Sacristan at No. 22, near the principal portal.)

The **Church of St. Quentin** (Pl. 5), on an eminence near the Porte de Namur (founded in 1206, re-erected in the 15th cent.), and that of **St. Jacques** (Pl. 6) possess several pictures of the school of Rubens. The choir of the latter is adorned with several modern works, and a St. Hubert by *De Craeyer*, and contains also a *Tabernacle* in stone, similar to that in the Church of St. Pierre.

The **Halles** (Pl. 2), erected as a warehouse for the Clothmakers' Guild in 1317, and made over to the university in 1679, still bears testimony to the wealth and taste of the founders. The upper story was added in 1680. The *Library*, one of the most valuable in Belgium, is adorned with a sculptured group representing a scene from the Flood, executed by *Geerts* in 1839. The entrance-hall contains portraits of former professors, and a large picture by *Van Bree*, Christ healing the blind, painted in 1824.

The **University,** founded in 1426, was regarded as the most famous in Europe in the 16th cent., and the theological faculty in particular was remarkable for its inflexible adherence to the orthodox dogmas of the Church. The number of students is said to have exceeded 6000 at the period when the cele-

brated Justus Lipsius (d. 1606) taught here. Under Joseph II. its reputation somewhat declined, but it continued to exist until the close of last century. So extensive were its privileges, that no one could formerly hold a public appointment in the Austrian Netherlands, without having taken a degree at Louvain. After having been closed by the French republicans, the university was revived by the Dutch government in 1817. A philosophical faculty was afterwards instituted, notwithstanding the determined opposition of the clergy, and complaints to which the innovation gave rise are said to have contributed in some degree to the Revolution of 1830. Since 1836 the university has been re-organised, and has assumed an exclusively ecclesiastical character. It now possesses five faculties and is attended by 1000 students, many of whom live in three large colleges *(Pédagogies du St. Esprit, Marie-Thérèse,* and *Adrien VI).* — The technical academy connected with the university *(Ecole du Génie Civil, des Arts et Manufactures et des Mines)* is rapidly increasing.

The new *Prison* for solitary confinement between the Porte de Tirlemont and Porte de Parc can accommodate 600 convicts.

Louvain possesses important establishments for the manufacture of carved church furniture, one of the largest of which is that of Goyers Frères, Rempart de Tirlemont.

'*Caesar's Castle*', as the ancient stronghold of the counts and dukes, situated on an eminence near the Porte de Malines, was called, has almost entirely disappeared. It derives its name from an unfounded tradition that it was originally erected by the great Roman general. The Emp. Charles V. and his sisters were educated in this castle by the learned Adrian Dedel, who was afterwards elevated to the papal throne as Adrian VI.

23. From Louvain to Charleroi.

40 M. Railway in 2¼—3 hrs.; fares 5 fr. 20, 3 fr. 90, 2 fr. 60 c.

The line passes several places memorable in the campaign of 1815. The country traversed is at first flat. Stations *Heverlé*, with a château and park of the Duc d'Arenberg; *Weert St. Georges, Gastuche;* (14½ M.) *Wavre*, to which the Prussians retreated after the battle of Ligny, with a handsome monument by Van Oemberg, 1859; *Limal;* (18 M.) **Ottignies,** where the Brussels and Namur line is crossed (p. 135); *Court St. Etienne, La Roche.*

The train now passes close to the imposing ruins of the Cistercian abbey of **Villers*, founded in 1147 and destroyed in 1796, and stops at (25 M.) stat. *Villers-la-Ville.* The ruins lie about ¼ M. to the N. of the station. The road to them passes under the railway and skirts the Thyle. At the entrance to the abbey is *Dumont's Inn, where each visitor pays ½ fr. Beyond the court is the rectangular Refectory, a tasteful structure in the transition style, with two rows of windows. The Cloisters, chiefly Gothic, date from the 14th—16th cent., and are adjoined by the Gothic Church, erected in

1240—1272, with subsequent additions. The latter contains tombstones of Dukes of Brabant of the 14th cent. The old brewery in the transition style is also worthy of notice. An eminence outside the Porte de Bruxelles, to the W., commands a good survey of the whole ruin.

27½ M. Stat. *Tilly* is believed to have been the birthplace of the general of that name. Stations *Marbais*; (30½ M.) *Ligny*, famous for the battle of 16th June, 1815, see below; (33 M.) *Fleurus* (p. 147); *Ransart*; (38 M.) *Lodelinsart*, a busy place with coal-mines and glass-works.

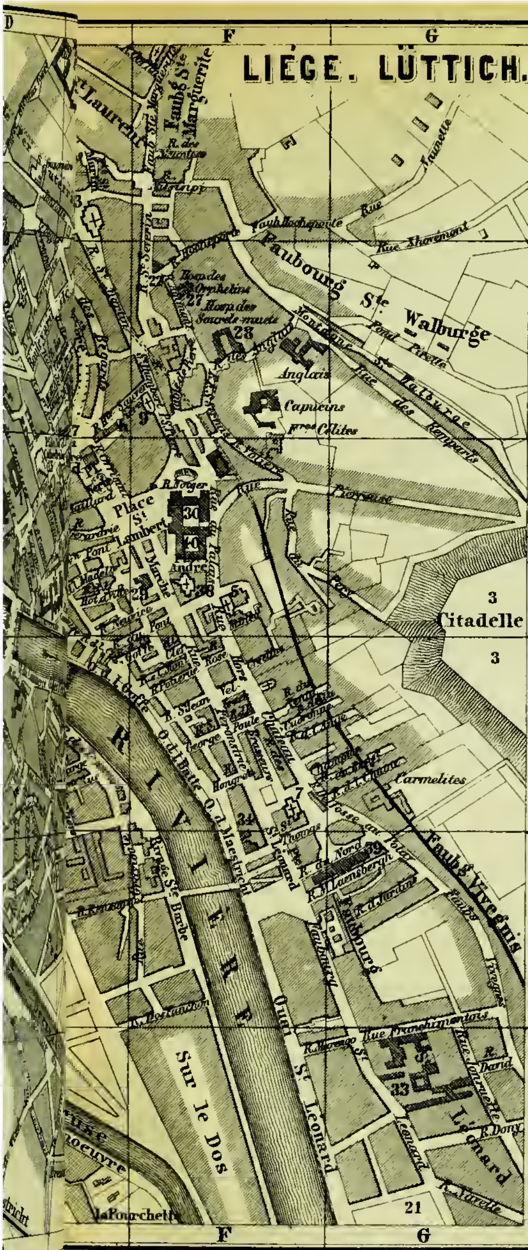
Battle Fields. This district is famous in military annals as the scene of a number of important battles, the last and greatest of which was that of Ligny.

Sombreffe, near Marbais, and 6 M. from Quatrebras (p. 129), was occupied on 15th June, 1815, by the 2nd and 3rd Prussian corps d'armée under Marshal Blücher, who late in the evening received intelligence that Gen. Bülow with the 14th corps could not come to his assistance as originally concerted. The brave marshal accordingly resolved to fight alone, if necessary. Wellington had agreed to co-operate with Blücher, but the British troops were too far distant to render assistance, whilst those whose position was nearest to the Prussians were fully occupied at the Battle of Qnatrebras. It is well authenticated that the Duke expressed his disapprobation of Blücher's position, observing to the Marshal that 'with British troops he would have occupied the ground differently'. The chief disadvantages of the ground occupied by Blücher near *St. Amand* and *Ligny*, which he regarded as the keys of his position, were, that there was too little security in the direction in which the communication with the British was to be maintained, and that the villages in advance of the line were too distant to be reinforced without enormous loss. It is also on record, that the Duke, after his interview with the Marshal on the morning of the simultaneous battles, remarked to one of his staff, 'The Prussians will make a gallant fight; they are capital troops, and well commanded; but they will be beaten.' And the Prussians did fight most gallantly, well sustaining the military reputation of their country; their officers too, including the high-spirited old Marshal himself, acted their part most nobly. But their utmost efforts were fruitless; they sustained immense loss, were overmatched, and finally repulsed, but not conquered.

According to the official statistics of both sides the total force of the French at Ligny amounted to 71,220 men, with 242 guns, that of the Prussians to 83,410 men, with 224 guns, but a large proportion of the French army was composed of veteran soldiers, while most of the Prussian troops were comparatively young and inexperienced. The French artillery was also numerically superior, and far more advantageously placed.

The retreat of the Prussian army on the night after the Battle of Ligny, by *Tilly* and *Mont St. Guibert* to *Wavre* (p. 145), is perhaps without parallel in the annals of military warfare. So perfect was the order and so great the skill with which it was effected, that next day the French were entirely at a loss to discover in which direction their enemy had disappeared, and at length came to the conclusion that they must have taken the direction of Namur. It was not till late on the afternoon of the 17th that the real route of the Prussians was discovered, and Marshal Grouchy was dispatched in pursuit of Blücher. The parts acted by the different armies were now interchanged. Napoleon and Ney, united, now proceeded to attack Wellington, while Blücher formed the 3rd corps d'armée under Thielmann at Wavre, in order to keep Grouchy in check, and himself hastened onwards with his three other corps towards Belle-Alliance, where he arrived on the evening of the 18th, in time to act a most prominent and glorious part in a victory of incalculable importance to the fate of the whole of Europe (p. 93).

LIÉGE. LÜTTICH.



1 *Athénée* D 3
2 *Casino de Beaumur* A 5 6
3 *Citadelle* G 3 4
4 *Départ des bateaux de Seraing* C 2

Eglises

5 *St Antoine* F 3
6 *des Augustins* C 2
7 *St. Barthélemy* F 4
8 *St. Christophe* D 2
9 *Ste. Croix* F 2
10 *St. Denis* E 3
11 *St. Jacques* C 2
12 *St. Jean* E 2
13 *St. Martin* E 1
14 *St. Nicolas* DE 5
15 *St. Paul* D 3
16 *St. Pholien* E 4
17 *St. Remache* C 5
18 *St Servais* D 2
19 *Entrepôt* E 3
20 *Evêché* C 3
21 *Fonderie de Canons* G 6
22 *Halle* F 2
23 *Hôpital militaire* E 1
24 *Hospice de Bavière* E 4
25 " *des Femmes Incurables* D 3
26 " *des Hommes Incurab.* D 4
27 " *des Orphelins* F 2
28 " *des Sourds-muets* F 2
29 *Hôtel-de-Ville* F 3
30 " *Provincial* F 3
31 *Jardin d'acclimatation* AB 3
32 " *botanique* C 1
33 *Manufacture d'Armes* " " *de l'Etat* G 6
34 *Mont de Piété* F 4 5

Monuments:

35 *Statue de Charlemagne* C 2
36 " *A. Dumont* D 3
37 " *Grétry* E 2
38 *Musée (St. André)* F 3
39 *Prison Cellulaire* G 5
40 *Palais de Justice* F 3
41 *Passage Lemonnier* E 3
42 *Poste et télégraphe* E 3
43 *Théâtre royal* E 2
44 *Université* D 3

Hôtels:

a *H. de Suède* E 3
b " *d'Angleterre* E 2
c " *de l'Europe* E 2
d " *Schiller* E 3
e " *de la Pommelette* E 3
f " *Grand cerf* E 3
g " *de France* E 3
h *Restaurant Deux Fontaines* E 2

Wagner & Debes, Leipzig.

About 1½ M. to the S. of Ligny lies *Fleurus*, celebrated for the battles of 1622 and 1690. On 26th June, 1794, a battle also took place here between the Austrian army under the Prince of Cobourg, and the French under Marshal Jourdan, in which the latter gained an advantage. The Austrians had stormed the French intrenchments, captured twenty guns, and driven the French back to *Marchiennes-au-Pont* (p. 130), when the Prince owing to some misunderstanding, ordered his troops to retreat. This false movement, as the event proved, ultimately contributed to the loss of the whole of Belgium. It is a curious historical fact, that on this occasion a balloon was employed by the French in order to reconnoitre the Austrian position, but with what success it does not appear.

40 M. **Charleroi,** see p. 130.

24. Liège and Seraing.

Railway Stations. 1. *Station des Guillemins* (Pl. A, 1, 2), on the l. bank of the Meuse, for Aix-la-Chapelle, Brussels, Namur, Paris, and Luxembourg (Ligne de l'Ourthe); 2. *Station de Longdoz* (Pl. C, 4), on the r. bank, for Mastricht, Namur, and Paris; 3. *Station de Vivegnies*, on the S.E. side, a long way from the centre of the town, for the Dutch trains.

Hotels. *Hôtel de Suède (Pl. a), Rue de l'Harmonie 7, near the theatre, comfortable, fine view from the roof, R. from 2, B. 1½, A. and L. 1¼ fr.; Hôtel d'Angleterre (Pl. b), Rue des Dominicains, and Hôtel de l'Europe (Pl. c), Rue Hamal 6, at the back of the theatre. Pommelette (Pl. e), Rue Souverain-Pont 42, starting-point of the diligences, noisy; *Grand Cerf (Pl. f), Rue de la Cathédrale 15, R. and B. 2½, A. ½ fr.; Hôtel de France (Pl. g), Rue de la Cathédrale 17; Hôtel de l'Allemagne, Place du Théâtre 8; Hôtel Schiller (Pl. d), Place du Théâtre, moderate; Mohren, an unpretending German inn, Rue du Pont d'Avroy 31. The Hôtels de Cologne, de Paris, des Chemins de Fer, and de l'Univers near the principal station, and the Hôtel de l'Industrie opposite the Gare de Longdoz are convenient for travellers arriving late or starting early by railway.

Restaurants. **Bernay*, Rue des Dominicains 22 (dear); **Café Venitien*, by the theatre; *Deux Fontaines* (Pl. h; ascend to the l. by the theatre); *Renaissance*, in the Passage; **Café Mohren*, Rue du Pont d'Avroy 31, Bavarian beer (also an inn, see above).

Cabs. *One-horse*, per drive *(la course)* 1 fr., to the railway 1 fr. 25 c., to the citadel 2 fr.; by the hour *(à l'heure)* 1½ fr., each additional ½ hr. 75 c. — *Two-horse*, per drive 1½, to the railway 2, to the citadel 3 fr.; one hour 2½ fr., each additional ½ hr. 1¼ fr. — Open carriages *(voitures découvertes)* one-quarter to one-third more. — *A Tramway* connects the station with the town.

Steamboat to *Mastricht* (R. 26) in summer (?), starting a few paces below the *Pont des Arches*, adjacent to the university. The *Namur* steamboat-pier is above the bridge. From Liège to *Seraing* (p. 153) every half-hour (fare 50 or 35 c.), starting from the Square d'Avroy, near the Monument of Charlemagne (Pl. 35).

Weapons. *Lepage*, Rue d'Archis 77; *Collette*, Quai St. Léonard 37; *Rongé Fils* etc.

Principal Attractions: Palais de Justice, the court (p. 149); Church of St. Jacques (p. 151); St. Paul's (p. 151); view from the Citadel (p. 153).

Liège, Flem. *Luik*, Ger. *Lüttich*, with 106,442 inhab., the capital of the Walloon district, and formerly the seat of a principality of the name, lies in a strikingly picturesque situation. The ancient city with its numerous towers rises on the lofty bank of the broad *Meuse*, into which the *Ourthe* here flows. Numerous chimneys bear testimony to the industry of the inhabitants, while the richly cultivated valley contributes greatly to enhance the picturesque

effect. The scenery around Liège is the finest in Belgium. The Meuse flows through the city in a partly artificial channel and forms two islands. On the l. bank lies the old, or *Upper*, on the r. bank the *Lower Town*, the two quarters being connected by means of four bridges, besides the railway-bridge, while five bridges connect the island with the r. bank.

The city, which formerly consisted of narrow and dingy streets, has recently been greatly improved by the construction of new streets, quays, and promenades, and is surrounded by nine different suburbs. The coal-mines which form the basis of the commercial prosperity of Liège, are situated in the immediate vicinity, and many of them extend beneath the houses and the river. One of the chief branches of industry is the manufacture of weapons of all kinds, Liège being at once the armoury and the Sheffield of Belgium.

The Walloons (p. 141) are an active, intelligent, and enterprising race. '*Cives Leodicenses sunt ingeniosi, sagaces et ad quidvis audendum prompti*' is the opinion expressed by *Guicciardini* with regard to the Liégeois. Indefatigable industry and a partiality for severe labour are among their strongest characteristics, but they have frequently manifested a fierce and implacable spirit of hostility towards those who have attempted to infringe their privileges. On such occasions they have never scrupled to wield the weapons which they manufacture so skilfully. The history of Liège records a series of sanguinary insurrections of the turbulent and unbridled populace against the oppressive and arrogant bishops by whom they were governed. Foreign armies have frequently been invoked by the latter to chastise their rebellious subjects, but such intervention served but to give rise to renewed and embittered struggles for independence. The bishops, however, who had been constituted temporal princes of Liège by the German emperors as early as the 10th cent., retained their supremacy till the French Revolution in 1794, when the city was finally severed from the German Empire. In ancient times the bishops possessed a Walloon body-guard of 500 men; and Walloon soldiers, like the Swiss, were in the habit of serving in the armies of Spain, France, and Austria. They enjoyed a high reputation for bravery, which has been justly extolled by Schiller in his 'Wallenstein'.

Leaving the *Station des Guillemins* (Pl. A, 2), we follow the Rue des Guillemins in a straight direction to the broad *Quay* and the **Square d'Avroy** with its grounds, the principal promenade of Liège, the continuation of which is the *Boulevard de la Sauvenière*, leading in a wide curve to the Place du Théâtre. The quay and the Square d'Avroy are bounded on the r. by the *Bassin du Commerce*, an artificial arm of the Meuse. About the middle of the Square d'Avroy, at the corner where the Quai Cockerill diverges to the r., rises the modern equestrian **Statue of Charlemagne** (Pl. 35), by *Jehotte*. The emperor, who is said to have conferred on the city its earliest privileges, is represented in a commanding attitude, as if exhorting his subjects to obey the laws. The pedestal in the Romanesque style is adorned with statues of Pepin of Landen, St. Begga, Pepin of Heristal, Charles Martel, Pepin the Little, and Queen Bertha.

In the spacious and handsome *Place du Théâtre* is situated the **Theatre** (Pl. 43), erected in 1818 (performances from 1st Oct. to 31st May), and restored in 1861, an edifice remarkable for its ample dimensions and rich decoration. In front of it rises a bronze **Statue of Grétry** (Pl. 37), the eminent composer (d. 1813), designed by *W. Geefs*, erected in front of the University in 1842, and transferred hither in 1866. The heart of the master is deposited beneath the marble pedestal. The statue is chaste and pleasing. The house in which Grétry was born in the Rue des Récollets in the *Quartier d'Outremeuse*, on the r. bank of the river, is indicated by an inscription.

The finest secular edifice at Liège is the ***Palais de Justice** (Pl. 40), in the late Gothic style with traces of a Renaissance tendency, formerly the residence of the prince-bishops, erected in 1508—40 by Cardinal Eberhard de la Marck, a kinsman of the Wild Boar of Ardennes', whose turbulent career is so admirably described by Sir Walter Scott in his 'Quentin Durward' (see p. 170). The façade towards the Place St. Lambert was re-erected in 1737 after its destruction by fire, and the whole has been recently restored. Around the large quadrangle, which is adorned with a fountain in the centre, runs an arcade with depressed arches borne by sixty clustered columns. The cleverly executed capitals, which consist of grotesque masks, fantastic foliage, figures, etc., are by *François Borset* of Liège. The court and arcades (the groining of which is in blue limestone, the interstices being filled with brick) present a quaint and picturesque appearance. On the W. side is the handsome *Hôtel du Gouvernement* (Pl. 30), erected in 1852 in the same style as the Palais de Justice.

The uncompleted junction-line between the stations des Guillemins and de Vivegnies, which runs beneath the lofty W. quarters of the city by means of a tunnel, passes opposite the Hôtel du Gouvernement, near which a station is to be erected. Many of the old houses in this neighbourhood have already been removed.

The spacious PLACE DE ST. LAMBERT in front of the Palais de Justice derives its name from the ancient church of St. Lambert, which was destroyed by the French sansculottes and their brethren of Liège in 1794. The ruins were removed in 1808, and the stones employed in the construction of the Quai de la Sauvenière.

The *Hôtel de Ville* (Pl. 29), erected in 1714, is unattractive. The *Grand-Marché* in front of it is adorned with three poor *Fountains*. The *Fontaine des Trois Grâces* in the centre was erected in 1696 from designs by *Delcour*. The two others, dating from 1719, bear the arms of the burgomasters of Liège, and those of the Bavarian Palatinate.

The *Bourse*, with its large dome, on the other side of the Grand-Marché, was originally a church of St. Andrew. It formerly contained the *Musée Communal*, which has been partly removed to the

old cloth-hall, Rue Feronstrée 65 (porter at the Académie des Beaux Arts, No. 42 in the same street).

A little to the E. of the Bourse the Meuse is crossed by the **Pont des Arches** (Pl. E, 4), constructed in 1863 to replace the original bridge of 1657, which is often mentioned in the history of the city. Bishop Maximilian (Elector of Cologne, and Duke of Bavaria) caused a strongly fortified tower, named *La Dardanelle*, to be erected on the old bridge in 1685, to prevent communication between the two quarters of the city during civic revolts. At that period the bridge was the great rallying-point of the seditious citizens, who were harangued here by their demagogues. On 27th July, 1794, it was the scene of a fierce and bloody struggle between the Austrians and the French, in which the former were compelled to retreat to the shelter of the batteries of the Chartreuse. In 1468, when Charles the Bold of Burgundy was invoked by the Bishop to suppress an insurrection of his turbulent subjects, the barbarous conquerors wreaked their vengeance on many of the wives and daughters of the unfortunate citizens by placing them in boats, and sinking them in the river at this spot.

In the vicinity is the **Church of St. Denis** (Pl. 10), founded in 987, but the present edifice dates almost entirely from the latter half of the 15th century. The Baptistery contains a large altar adorned with numerous figures carved in wood, executed about the end of the 15th or beginning of the 16th cent., representing the Passion, and the Martyrdom of St. Denis. The statues of the Virgin and St. Denis at the sides of the high altar are by *Delcour*. The stained glass in the choir is modern.

At the end of the Rue de l'Université, with its back to the quay of that name, rises the **University** (Pl. 44), erected in 1817, and partly incorporated with an old Jesuit college. The principal court contains a handsome detached structure, with Ionic colonnade, lighted from above, and used as an Aula, or hall, '*Universis Disciplinis*'. The buildings comprise lecture-rooms, academic collections, library (about 100,000 vols.), excellent apparatus for instruction in physical science, and a small, but well arranged natural history museum containing a fine collection of the fossil bones of antediluvian animals found in the numerous caverns of the environs, especially in that of Chokier (p. 160). The *Ecole des Mines*, a well attended institution, an *Ecole des Arts et Manufactures*, and a training-school for teachers *(Ecole Normale des Humanités)* are connected with the university. There are in all 41 professors and 800 students, half of whom attend the mining and polytechnic schools. Adjoining the university is the *Conservataire*, or School of Music.

The Place in front of the university is embellished with a bronze *Statue of André Dumont* (Pl. 36), an eminent geologist (d. 1857),

member of the Belgian Academy, and author of the Carte Géologique of Belgium.

A little above the university the Meuse is crossed by the *Pont de la Boverie*, a bridge of four handsome arches, erected in 1843, which leads to the Quartier de Longdoz and the railway-station of that name.

To the W. of the university, and not far from the Passage Lemmonier, rises the ***Cathedral,** or *Church of St. Paul* (Pl. 15), the choir of which dates from the close of the 13th cent., the nave and other parts from 1528. The 1st Chapel of the S. aisle contains a Resurrection, by *Ansiaux;* in the 2nd, Christ in the sepulchre, executed in marble by *Delcour* in 1696. To the l. of this is the pulpit (see below); 3rd Chapel, Martyrdom of St. Lambert, by *Tahan.* The two altar-pieces were carried off during the French Revolution, but subsequently restored. That on the S. side, representing SS. Gregory, Jerome, Ambrose, and Augustin, four Fathers of the Church, is by *Quellin;* that on the N., an Assumption, by *Lairesse.* The choir is adorned with modern wood-carving. The stained glass in the choir and S. aisle is of the 15th cent.; that of the N. aisle modern, by *Capronnier* of Brussels. In the 4th Chapel (on the N.), the Baptism of Christ, painted by *Carlier* in 1600. During the recent restoration of the building several old frescoes were discovered in the N.W. corner. One of the chief ornaments of the church is the modern *Pulpit, carved in wood under the direction of the eminent sculptor *W. Geefs* of Brussels. This specimen of wood-carving, like that of the choir-stalls in the cathedral of Antwerp, shows to what perfection the art has attained in Belgium, and far surpasses the earlier works of the kind. Five figures in marble, also by *W. Geefs*, representing Religion, SS. Peter and Paul, SS. Lambert and Hubert, serve to support the pulpit. The fallen angel at the back is by *Jos. Geefs*, brother of the principal master. The tower contains a set of chimes.

The ***Church of St. Jacques** (Pl. 11), near the Square d'Avroy, a showy, florid Gothic structure, was founded in 1014, as is recorded by the tombstone of the Bishop Balderic in the S. transept, but the present edifice dates from 1513—38, a period when Gothic architecture had begun to degenerate. It has of late been sumptuously and tastefully restored. The Renaissance portal on the N. side was added by *Lombard* in 1558. The groined vaulting in the interior is richly coloured, and the windows and triforium of the nave are adorned with beautiful tracery. The marble reliefs of the oratories are by *Halkin* and *Thomas* (1862—65). The fine stained glass windows of the choir, dating from 1525, represent the Crucifixion, the donors, their armorial bearings, and tutelary saints. The elaborate stone-carving in the choir, and the organ-case, carved by *Andreas Severin* of Mastricht (d. 1673), also deserve notice.

On an eminence commanding the city rises the **Church of St. Martin** (Pl. 13), a simple cruciform structure of handsome proportions, erected in its present form about the middle of the 16th century. The first lateral chapel on the r. is adorned with fourteen small circular reliefs, well executed in marble, by *Delcour*. Four reliefs in the choir by *Franck* represent the history of St. Martin. The tower commands an admirable prospect (the sacristan lives to the W. of the principal tower; admission 1 fr., and fee of a few sous to the attendant).

The festival of Corpus Christi *(Fête de Dieu)* was first instituted in this church in the year 1246, in consequence of a vision beheld by St. Juliana, Abbess of the neighbouring convent of *Cornillon;* and eighteen years afterwards its celebration throughout Christendom was ordained by Pope Urban IV., who had been a canon at the cathedral of Liège at the time of the 'vision'. A marble slab under the organ bears an inscription commemorating the 500th anniversary of the festival. On 4th Aug., 1312, the church was destroyed by fire, having become ignited during a fierce conflict between the burghers and the nobles; 200 of the adherents of the latter, who had been forced by the infuriated populace to take refuge in the church, perished in the flames.

The **Church of Ste. Croix** (Pl. 9), which is entered by a gate to the r. of No. 19 Rue Ste. Croix, and is passed on the way to St. Martin's, is a small and simple, but interesting church, consecrated as early as 979 by the celebrated Bishop Notger, and recently restored, after having undergone many alterations. The choir dates from the second half of the 13th cent., the rest from the 14th. The nave and aisles, supported by slender round and clustered columns, are remarkable for their light and graceful effect. The pillars are of blue-limestone, the walls and vaulting of yellowish sandstone. The pointed arches in the transept are filled with fourteen medallion-reliefs, which serve as oratories. The stained glass in the choir (by *Kellner* of Munich, and *Capronnier* of Brussels), executed in 1854, represents scenes from the Passion.

The **Church of St. Barthélemy** (Pl. 7), a basilica of the 12th cent., with double aisles (originally single only), and two Romanesque towers, is disfigured in the interior with stucco and painting. The Baptistery, to the l. of the choir, contains an interesting font in bronze, resting on twelve oxen, and representing the Baptism of St. John and the Apostles in relief. It was cast in 1112 by Lambert Patras of Dinant, at a period when the art of bronze-casting was in its infancy, and is therefore of great historical value.

The *Pont du Commerce*, which crosses from the Ile du Commerce to the r. bank of the Meuse, leads direct to the entrance of the **Zoological Garden**, or *Jardin d'Acclimatation* (Pl. 31; admission 1 fr.). The collection of animals is still insignificant, but the grounds afford a fine panorama of the town and environs. Adjoining the gardens is the public *Parc de la Boverie* (Pl. A, 3, 4).

The *Cannon Foundry* (Pl. 21), the property of government, lies on the Meuse, in the suburb of St. Leonard, and near it is the ex-

tensive royal *Gun Manufactory* (Pl. 33), erected in 1840, both of which are well worthy of the attention of the professional visitor.

The **Citadel** (Pl. G, 3, 4), 520 ft. above the sea-level, erected by Bishop Maximilian in 1650, commands an admirable view of the extensive city with its numerous towers and chimneys, and of the populous and industrious valleys of the Meuse, the Ourthe, and the Vesdre. The prospect is bounded towards the S. by the mountains of the Ardennes; towards the N. it extends to the Petersberg near Mastricht, beyond which stretch the broad plains of Limburg. The ascent to the citadel is by the old Brussels road through the suburb of St. Walburgis; at the top of the hill turn to the right.

The fortified heights of the **Chartreuse** (Pl. B, 6), on the opposite bank of the Meuse, also command a charming prospect. Still higher lies *Robermont*, where the Prince of Cobourg was defeated by Marshal Jourdan, 19th Sept., 1794, in the last battle fought by the Austrians on Belgian ground. The cemetery of Liège is near Robermont. Another fine view may also be enjoyed from the terrace of the barracks of *St. Laurent* (no fee).

Excursion to Seraing. The busiest and most interesting centre of the industry of the Walloon country is at Seraing, which lies on the Meuse, 5 M. above Liège. The pleasantest conveyance to it is by steamboat (p. 147), in 3/4—1 hr., and the return-journey may be made by railway (in 1/4 hr.; p. 147), either on the r. bank from Seraing to the Station de Longdoz, or on the l. bank from Jemeppe to the Station des Guillemins. The Seraing and Jemeppe stations are about 1 1/2 M. apart, and the steamboat stops at the suspension-bridge which connects the two places.

Seraing, a town with 25,000 inhab., and numerous manufactories of every description, situated on the r. bank of the Meuse, is connected by an elegant suspension-bridge, constructed in 1843, with *Jemeppe*, a town with 4500 inhab. on the l. bank. It has acquired a European reputation on account of its vast iron-works and engine-factory, founded in 1817 by *John Cockerill*, an Englishman (a monument was erected to him in 1871), to whom the works belonged jointly with William I., King of the Netherlands, down to the revolution of 1830, when he purchased the king's share and thus became sole proprietor. After Cockerill's death in 1840 the works were purchased by a company with a capital of 12 1/2 million francs (raised to 15 millions in 1871). The present director is M. *E. Sadoine*, without whose special permission visitors are not admitted to the works.

A building on the Meuse, which was formerly a palace of the bishop, immediately below the suspension-bridge, now serves as an entrance to the establishment. The workshops and offices occupy an area of 180 acres and employ about 9000 hands, whose

salaries and wages amount to 8 million fr. annually. In 1872 there were 223 steam-engines, of 4770 horse-power collectively, in constant operation, and 300,000 tons of fuel were consumed. The annual value of the goods manufactured amounts to 25—30 million fr., and the works are capable of producing 100 locomotives, 70 steamboat-engines varying from 4 to 1000 horse-power, 1500 other steam-engines, and 6000 tons of cast iron for the construction of bridges and other purposes. The establishment comprises every branch of industry connected with the manufacture of iron, such as coal-mines, iron stone-mines, puddling furnaces, cast-steel works, and engine factories.

In the vicinity of Seraing (up the river) are the extensive coal-mines and blast-furnaces of the *Espérance* company; farther distant, the glass works of *Val-St. Lambert*, established in a suppressed Cistercian Abbey, one of the largest manufactories of the kind in Europe. Farther down the river are the furnaces of *Sclessin* on the l., and the iron-works of *Ougrée* on the r. bank.

25. From Liège to Marloie.

40½ M. Railway *(Ligne de l'Ourthe)* in 1 hr. 55 min.; fares 5 fr. 20, 3 fr. 90, 2 fr. 60 c.

The train starts from the *Station des Guillemins* at *Liège*, and follows the Pepinster line (p. 163) as far as stat. *Angleur*, where it turns to the S. into the beautiful valley of the *Ourthe*, a tributary of the Meuse, which intersects the principal part of the Belgian Ardennes in numerous windings from N. to S. On the slope to the l. at the entrance to the narrower part of the valley, which is called the '*Streupas*' (pas étroit), stands the château of *Beau-Fraipont*, with its massive square tower. The train then passes the foot of an eminence crowned with the turreted château of *Colonster*. On the opposite bank is the château of *Ancre*.

6 M. Stat. **Tilff** *(Hôtel de l'Amirauté; Hôtel des Etrangers)*, a large village prettily situated on the right bank of the stream, and reached from the railway by an iron bridge, is much resorted to in summer by the citizens of Liège. About ½ M. below it is the *Villa Neef*, with pretty grounds. About ½ M. above Tilff, high above the road, is the entrance to a not very easily accessible stalactite cavern (admission 1 fr., costume 35 c., bougies 20 c. each). On the height above it is the château of *Brialmont*.

The train then passes the château of *Monceau*, crosses the river, and reaches (9½ M.) stat. *Esneux* (Cobus Heuvelmans' Inn on the hill; Hôtel du Pont), strikingly situated on and at the foot of a lofty and narrow rocky isthmus, washed on both sides by the river, which here forms a bend upwards of 3 M. in length. The lower part of the village is connected with the upper by a long flight of stone steps, while the carriage-road describes a long circuit. Fine

*views from the top. This is the most picturesque spot in the lower valley of the Ourthe, and is a favourite point for excursions from Liège.

Near stat. *Poulseur* the train crosses the river, the banks of which are marred with extensive limestone and slate quarries. Above the village rise the ivy-clad ruins of Poulseur, and on the opposite bank are the scanty relics of the castle of *Montfort*, to which numerous legends attach, once a seat of the 'Quatre Fils Aymon' (p. 170), and now almost undermined by the quarries. The valley contracts. The train crosses the Ourthe, and then the *Amblève* (p. 168) near *Douflamme*, not far from its mouth, and stops at (15 M.) **Comblain-au-Pont** (**Hôtel et Pension Ninâne*, in the village, often full; rooms at *Bergues'*, maître-ardoisier, adjacent), a village prettily situated on the l. bank of the river, $^3/_4$ M. from the station. On a rocky eminence rises the ivy-clad tower of an ancient church. The scenery between Poulseur and ($3^1/_2$ M.) Comblain-au-Pont will reward even the pedestrian. Excursion through the valley of the Amblève to Spa and Trois-Ponts, see p. 168.

The train now passes through a tunnel to *Comblain-la-Tour* (Hôtel de l'Ourthe), situated at the mouth of the Comblain brook, with rocky environs disfigured by slate quarries. The valley soon expands and becomes more attractive. At (20 M.) **Hamoir** *(Hôtel de la Station)*, a considerable village situated chiefly on the r. bank, the river is crossed by two bridges, the older of which has been partially destroyed at the end next to the r. bank. On the r. bank, farther up, lies the château of *Hamoir-Lassus*, with a large park. One of the most picturesque parts of the valley is between Hamoir and Bomal (see below), the scenery being pleasantly varied by meadows, richly wooded slopes, and frowning cliffs.

*Walk. Beyond the château of Hamoir-Lassus, at the first houses of the village of that name, enquire for the path across the hill to *Sy*, a small group of houses in a narrow gorge, and at the railway-bridge cross by boat to the l. bank. A path through the meadows here passes the mouth of the tunnel and through an arch of the bridge, suddenly affording a view of a narrow and sombre rocky valley. At *Palogne* cross to the r. bank again, and ascend with a boy as guide to the picturesquely situated ruins of the castle of *Logne*, which like the Château d'Amblève was one of the chief seats of the formidable Count de la Marck (p. 170). Within the precincts of the castle is the *Cave Notre-Dame*, a stalactite grotto. Near the castle runs the Aywaille (p. 170) and Bomal road, by which the latter may now be reached.

Between Hamoir and (25 M.) Bomal the train crosses the river several times, and penetrates a lofty cliff by means of a tunnel. The large village of **Bomal** *(Hôtel de la Station)*, at the mouth of the *Aisne*, commanded by the château with its terraced gardens, is a handsome looking place.

Excursion recommended to the picturesque rocky valley of the *Aisne*, ascending by *Juzaine* and *Aisne* to (4 M.) *Roche-à-Frêne* (Courtoy-Liboutte), and returning by *Mormont*, *Eveux*, and *Barvaux*.

The train again crosses the Ourthe, stops at the substantially

built village of (27 M.) **Barvaux** (**Hôtel de Liège; *Aigle Noir*), and then quits the river in order to avoid the long bend which it makes towards the W.

On the Ourthe, 2 M. above Barvaux, lies the ancient and picturesquely situated, but now insignificant town of *Durbuy* (Hôtel de la Montagne), with 420 inhab. only. The principal features of the place are a mediæval bridge, an old chapel, the ruined tower of an ancient fortification, and the modern château of the Duc d'Ursel. Pleasant walk along the l. bank of the river from Barvaux to Durbuy (2 hrs.), and back by the road (2 M.).

Beyond ($32^1/_2$ M.) stat. *Melreux*, the line touches the Ourthe for the last time, crosses it, and then proceeds to (39 M.) *Marche* and ($40^1/_2$ M.) **Marloie**, where it unites with the Brussels and Luxembourg railway (p. 136).

Above Melreux the valley of the Ourthe presents several other points of attraction, especially in the neighbourhood of **La Roche** (*Hôtel des Ardennes; Hôtel des Etrangers*), a small town 11 M. from Melreux, situated at the junction of several valleys, and commanded by the frowning ruins of a castle. Diligence from La Roche in the evening to (20 M.; by the river double that distance) the small town of **Houffalize** (*Hôtel du Luxembourg; Hôtel des Ardennes*, moderate), the principal place on the upper Ourthe, with 1200 inhab., picturesquely situated, and surrounded with pretty walks. Diligence hence to Bovigny and Gouvy, see p. 168.

26. From Liège to Mastricht.

19 M. Railway from Liège to Mastricht in 1—$1^1/_4$ hr.; trains start from the *Station de Longdoz* (fares 2 fr. 40, 1 fr. 80, 1 fr. 20 c.). The steamers on the Meuse from Liège to Mastricht (down in 3, up in 4 hrs.) have recently ceased to ply.

Travellers to Mastricht who intend to return to Liège should leave the bulk of their luggage at Liège, in order to avoid the formalities of the Dutch douane in going, and those of the Belgian in returning.

Immediately after quitting the station the train describes a wide curve to the l., and passes under the Fort de la Chartreuse, runs near the Meuse for a short distance, and reaches (3 M.) stat. *Jupille*, a small manufacturing town with 3000 inhab., of very ancient origin. It was once a favourite residence of Pepin of Herstal, who died here in 714, and was also frequently visited by Charlemagne. The train now quits the river, which makes a bend towards the W. — Stations (5 M.) *Wandre* and —

8 M. *Argenteau*, the station for *Hermalle* a basket-manufacturing place on the opposite bank of the river. Argenteau is the most picturesque place in the lower valley of the Meuse. Above the village rises an abrupt rock, clothed with oak plantations on the summit, and crowned with the new château of Count Mercy-Argenteau. The court is connected by means of a lofty bridge with another rock, where the pleasure-grounds are situated. The park extends for a considerable distance to the N. The curious formation of the sandstone rock somewhat resembles that of the 'Saxon Switzerland'.

10 M. Stat. **Visé** (*Hôtel de Brabant*), a town with 2648 inhab., the seat of the Belgian custom-house, once a fortified place, was

the head-quarters of Louis XIV. when he besieged Mastricht in 1673. The train crosses the frontier and enters the Dutch province of Limburg.

12½ M. Stat. **Eysden,** with the Dutch custom-house and an old château, is situated amidst fruit-trees and luxuriant pastures.

Stat. **Gronsveld.** On the opposite bank of the Meuse are seen the sandstone rocks of the Petersberg, rising about 330 ft. above the river, on the N. slopes of which the citadel comes into view.

19 M. **Mastricht,** the station of which is in the suburb of **Wijk,** on the r. bank of the Meuse.

Mastricht. *Hôtel du Levrier, or Hasenwind ('greyhound'), in the Boschstraat; Zwarte Arend, or Aigle Noir, a good second-class inn, opposite the Levrier; De Eikenboom, also in the Boschstraat, near the market; Manuel's Hôtel and restaurant, near the Petersthor and the church of Notre Dame, unpretending. These inns are all at a considerable distance from the river. — *Guide* to the caverns, including two lamps, 5 fr. — *Carriage* from Mastricht to the upper entrance to the galleries 6 fr.

Mastricht (Maas-Trecht, Trajectum ad Mosam), the *Trajectum Superius* of the Romans, the capital of the Dutch part of the province of Limburg, with 28,741 inhab., lies on the l. bank of the Meuse, and is connected with the suburb of *Wijk* on the r. bank by means of a bridge of nine arches, built in 1683. It was formerly one of the strongest fortresses in Europe, but is no longer used for military purposes. The *Citadel* is situated on the l. bank of the Meuse, on the N. slope of the Petersberg.

Mastricht was besieged by the Spaniards, under the Duke of Parma, during four months, in 1579. The garrison consisted of 1000 soldiers (French, English, and Scotch), 1200 of the townspeople, and 2000 peasants from the environs. Notwithstanding the tenfold numerical superiority of the Spaniards, they were repulsed nine times by the sallies of the intrepid defenders. At length, greatly reduced in numbers, and exhausted by famine, the garrison was compelled to succumb, although the defence was obstinately continued even after the besiegers had entered the town. The victors wreaked their vengeance on the ill-fated burghers with savage cruelty. The greater part of the population, which is said to have comprised 10,000 weavers alone (?), perished by fire and sword, or in the waters of the Meuse. The value of the spoil was estimated at upwards of a million ducats, but the success of the Spaniards was purchased by a sacrifice of 8000 men.

The fortress has sustained numerous other sieges, three of which are especially memorable and terminated with its capitulation, viz. that of 1632 by Prince Henry of Orange, that of 1673 by Louis XIV., and that of 1748 by the French under Marshal Saxe. Mastricht was the only town in the S. part of the Netherlands which was successfully maintained by the Dutch against the Belgian insurgents after the eventful month of September, 1830.

The *Stadhuis*, or *Hôtel de Ville*, with its clock-tower, situated in the great market-place, contains several pictures of the Dutch School and well-executed tapestry representing the history of the Israelites in the wilderness. The town-library is also in this building. Mastricht boasts of several very ancient churches. That of *Notre Dame*, or the *Lieve Vrouwenkerk*, a late Romanesque edifice of the 11th cent., has been disfigured by subsequent additions, especially the unsuitable vaulting of the last century.

The *Cathedral of St. Servaas* belongs in its older parts to the 11th or 12th cent., but the interior was subsequently restored in the Gothic style. One of the altar-pieces is a Descent from the Cross by *Van Dyck*. The modern statue of Charlemagne by *W. Geefs* was executed in 1845.

The principal attraction at Mastricht is the subterranean labyrinth of sandstone quarries which honeycomb the ***Petersberg** in every direction, having been worked for upwards of a thousand years. A visit to them occupies 1½—2 hrs.; attendance of a guide indispensable (see p. 157). They are usually entered near the house of the burgomaster of the village of *St. Peter*, ¾ M. to the S. of Mastricht, whence visitors ascend gradually to the upper outlet, near the suppressed Servite monastery of *Slavanden* (now the Casino, the property of a club); but, if preferred, the excursion may be made in the reverse direction.

The Petersberg range, extending from Mastricht to Liège, is composed of a soft, yellowish, sandy and calcareous stone, or chalky tufa, which has been deposited by the water of the ocean, and contains numerous conchylia, fragments of coral, sharks' teeth, fossil turtles, bones of a gigantic marine monster resembling a crocodile, and other traces of its remote subaqueous origin. Many of these interesting fossils are preserved in the collection at Liège (p. 150), and others may be seen at the Athenæum at Mastricht. The so-called *orgues géologiques*, cylindrical openings of 1—7 ft. in diameter, and generally vertical, perforating the formation to a vast depth, and now filled with clay, sand, and rubble, are a singular phenomenon which has not yet been satisfactorily explained. It is conjectured that they were originally formed by submarine whirlpools, the action of which is known to produce circular orifices in rocks of much harder consistency, and that they were afterwards enlarged by the percolation of water impregnated with carbonic acid.

The economical value of the stone consists in the facility with which it is sawn into symmetrical blocks, and in its property of hardening on exposure to the atmosphere. The galleries, which vary from 20 to 50 ft. in height, are supported by pillars averaging 15 ft. in diameter, left for the purpose. The first excavations are believed to have been made by Roman soldiers, and the same systematic mode of working has been observed ever since that

period. *Guicciardini's* (p. XIII) description of the quarries three centuries ago is still applicable.

'Viscera montis scatent lapide quodam molli, arenoso, et parvo negotio sectili, cujus ingens assidue hic effoditur copia, idque tam accurata conservandi et montis et fodientium cura, tamque altis, longis, flexuosis, et periculosis quoque meatibus.'

The galleries constitute a vast labyrinth, of about 12 M. in length, and 7 M. in breadth, and are all so exactly similar in appearance, that their intricacies are known to a few experienced guides only. Most of the entrances are closed, as adventurous travellers have not unfrequently perished in the foolhardy attempt to explore the quarries alone. The dead bodies, which have occasionally been found in the more remote recesses, have been preserved from decomposition by the remarkable dryness of the air, and the lowness of the temperature. Thousands of names are rudely scratched on the pillars, and a genuine inscription of the year 1037 is even said to have been discovered.

One of the phenomena pointed out by the guides is the gradual formation of a small natural reservoir in the roots of a fossil tree, by the dropping of water from the branches, which still remain embedded in the ceiling, the intermediate part having been removed in the course of the excavations.

The invariable temperature in the quarries is about 55° Fahr.; but even in hot weather the visitor soon becomes accustomed to it, and their remarkable dryness renders the walk far pleasanter than most other subterranean expeditions. On emerging from these gloomy depths, the traveller enjoys a charming view of the river and its serpentine course for many miles through a broad and fertile plain, of the town with its picturesque towers and bridge, and of the pleasant environs enlivened with villas, farms, and cottages, — forming a delightful termination to the excursion. The terrace of the Casino (refreshments), already mentioned, is the finest point of view.

Railway to Aix-la-Chapelle, Hasselt, and Antwerp, see R. 16.

To ROTTERDAM BY VENLO (140½ M.) by Dutch railway in 6½—7 hrs. (fares 11 fl. 60, 9 fl. 25, 5 fl. 75 cents). As far as Venlo the line runs towards the N., following the course of the Meuse, which however is rarely visible. Stations *Bunde*, *Beek-Elsloo*, *Geleen* (14 M.), *Sittard* (°Hôtel Hähnen), *Susteren* (from which a diligence runs several times daily in 1 hr. to the small town of **Maaseyck**, five miles hence, on the l. bank of the Meuse, the birthplace of the brothers *Van Eyck*, to whom a handsome monument in marble was erected here in 1864); then *Echt*, *Maasbracht*, and

29½ M. **Roermond** *(De Gouden Leeuw; Hôtel de l'Empereur)*, a small town with 9000 inhab., at the confluence of the *Roer* and the Meuse, possessing considerable cloth factories. The *Minster*, formerly the church of a Cistercian nunnery, consecrated in 1224, and recently restored, is a good example of the transition period. *St. Christopher's* is adorned with several paintings.

Next stations *Swalmen*, *Reuver*, *Tegelen*, and (44 M.) **Venlo** (p. 249). Thence to **Rotterdam**, see R. 46.

27. From Liège to Namur.

37½ M. Railway in 1¼—2 hrs. (fares 5 fr., 3 fr. 80, 2 fr. 50 c.; express 6 fr. 20, 4 fr. 70 c.). Trains start simultaneously from the Guillemins and Longdoz stations at Liège and meet at Flémalle Junction.

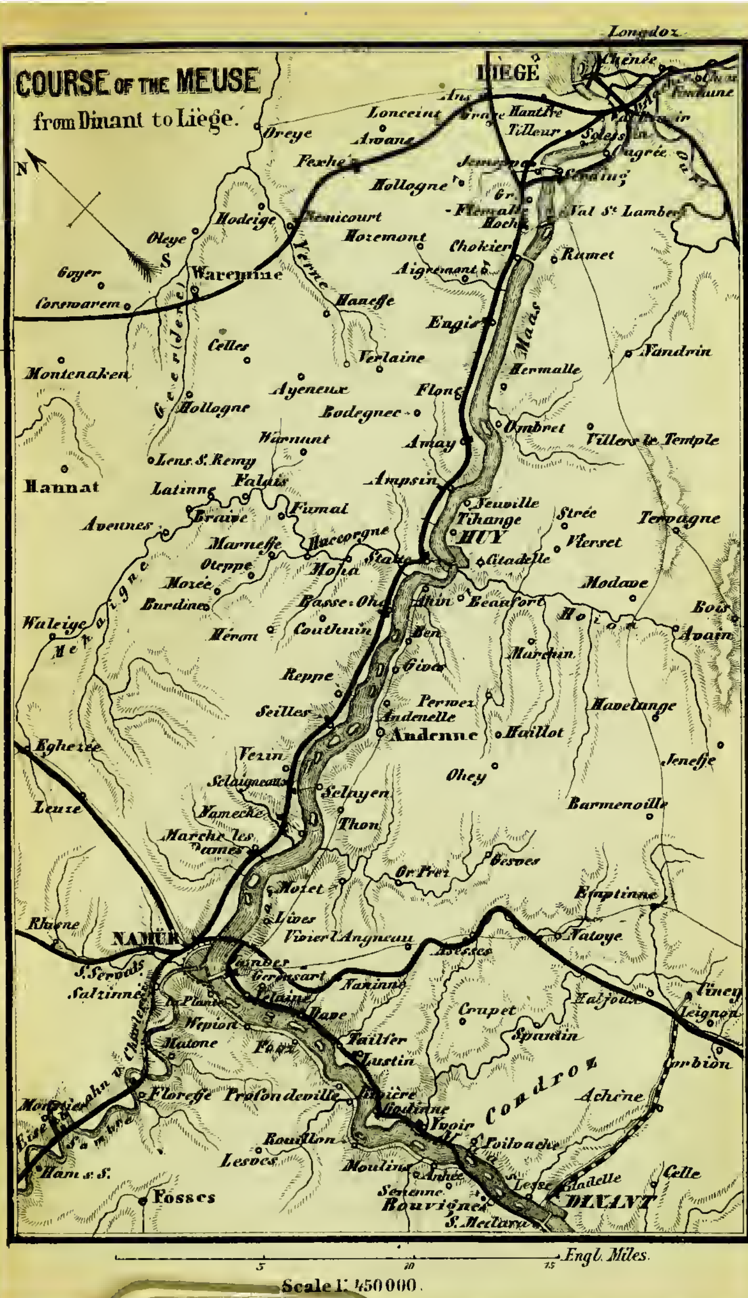
Steamers seldom now ply on this part of the river.

This part of the valley of the Meuse is remarkably picturesque and attractive, and at several points is well worthy of comparison with that of the Rhine. Bold cliffs, ruined castles, rich pastures, and thriving villages are passed in uninterrupted succession, while numerous coal-mines and manufactories with their lofty chimneys bear testimony to the enterprising character of the inhabitants. The whole district is densely peopled, the land well cultivated, and the scenery pleasantly diversified with hop-gardens, corn-fields, and meadows, but many of the prettiest points are unfortunately missed by the railway traveller. The quarries on both banks yield excellent marble, which is largely exported to Holland for paving and decorative purposes.

Ougrée and *Seraing* (p. 153) are stations on the r., *Tilleur* and *Jemeppe* stations on the l. bank of the river, all remarkable for their picturesque situation, and their numerous manufactories and coal-mines.

7 M. Stat. *Flémalle*, a considerable village, is the junction of the lines of the r. and l. banks. The bridge which crosses the river here, and the branch-line on the r. bank, were constructed chiefly for the purpose of connecting the extensive coal-mines on the l. bank with the numerous iron-works and other establishments on the opposite side of the river, and the latter with the main line between Brussels and Cologne.

Farther on, to the r., on a precipitous rock rising almost immediately from the river, stands the château of *Chokier*, with its red tower and massive walls, dating partly from the last century. It is the ancient seat of the Surlet de Chokier family, a member of which was regent of Belgium for five months previous to the election of King Leopold. Then, at some distance from the river, on the l., the castle of *Aigremont*, with its white walls, rising conspicuously on the crest of a lofty hill, the property of Count d'Outremont. It is said to have been originally erected by the Quatre Fils Aymon, four traditionary heroes of the middle ages. In the 15th cent. it formed the central point of the warlike exploits of William de la Marck, the 'Wild Boar of the Ardennes' (p. 170). To the l., opposite stat. *Engis*, stands the château of *Engihoul*, at the base of a limestone rock. In 1829 numerous fossil bones were discovered by Dr. Schmerling in the limestone rocks around Engis, which led him to the conclusion that a prehistoric race of human beings had once peopled this district. Stat. *Hermalle*, with a handsome château and park, is another picturesque spot, between which and Neuville the scenery is less attractive, and the banks are flatter.


COURSE OF THE MEUSE
from Dinant to Liège.
N
S
LIÈGE
Longdoz
Chênée
Tilleur
Jemeppe
Ougrée
Seraing
Val St. Lambert
Oreye
Loncein
Awans
Fexhe
Hollogne
Remicourt
Hodeige
Oleye
Momont
Chokier
Ramet
Goyer
Waremme
Corswarem
Aigremont
Hanesse
Engis
Maas
Celles
Verlaine
Nandrin
Montenaken
Hermalle
Ayeneux
Flone
Hollogne
Bodegnee
Ombret
Amay
Villers le Temple
Warnant
Lens S. Remy
Hannat
Latinne
Falais
Ampsin
Neuville
Tihange
HUY
Strée
Terwagne
Avennes
Braive
Fumal
Marneffe
Huccorgne
Statte
Citadelle
Vierset
Oteppe
Moha
Modave
Burdines
Beaufort
Waleige
Méhaigne
Héron
Couthuin
Ben
Hoion
Marchin
Reppe
Gives
Perwez
Andenelle
Andenne
Haillot
Havelange
Seilles
Eghezée
Vezin
Ohey
Jeneffe
Sclaigneaux
Sclayn
Leuze
Namêche
Thon
Barmenoille
Marche les Dames
Gesves
Or Pret
Emptinne
Rhisne
NAMUR
Lives
Vivier l'Agneau
Natoye
S. Servais
Salzinnes
Jambes
Germsart
Naninne
Ciney
Wepion
Dave
Crupet
Halfoux
Leignon
Malone
Tailfer
Lustin
Spontin
Sambre
Floreffe
Profondeville
Rivière
Godinne
Yvoir
Condroz
Achêne
Rouillon
Lesves
Moulins
Anhée
Celle
Ham s. S.
Fosses
Sosenne
Rouvignes
S. Meclaire
Leffe
Bouvignes
DINANT
Engl. Miles.
5
10
15
Scale 1: 450 000.

14 M. Stat. *Amay*, a village at some distance from the river, possesses a Romanesque church with three towers. *Neuville*, a modern château, beyond which the scenery again becomes more picturesque, lies nearly opposite stat. *Ampsin*, where a ruined tower stands on the bank of the river. The train continues to skirt the hills on the l. bank, of which no view is obtained.

18 M. Stat. **Huy**, Flem. *Hoey (*Aigle Noir*, pension 5 fr.; **Poste)*, is a town with 11,000 inhab., at the mouth of the *Hoyoux*. The *Citadel*, constructed in 1822, but condemned to demolition in 1873, rises from the river in terraces. The works are partially hewn in the solid rock, and command both banks of the river. The hills on the l. bank are here 1/2 M. distant from the river. The **Collegiate Church (Notre Dame)*, a fine structure in the most perfect Gothic style, was begun in 1311, but it was restored after a fire in the 16th cent. in the late Gothic style. Handsome W. portal with good sculptures. In 1868 a statue by Geefs was erected here to *Jos. Lebeau*, a Belgian statesman, born at Huy in 1794, one of the most zealous promoters of the election of King Leopold.

The abbey of *Neufmoustier*, founded by Peter the Hermit (d. 1115), formerly stood in one of the suburbs of Huy, and the great preacher of the Crusades was himself buried here. A statue has been erected to him in the garden of the old abbey. This was one of no fewer than seventeen religious houses which Huy possessed under the régime of the bishops of Liège, although the population of the town was then about 5000 only.

The Valley of the Hoyoux is replete with beautiful scenery for many miles above Huy. In this valley, 9 M. from Huy, lies *Pont de Bonne* (Inn), from which a visit may be paid to the château of *Modave*, erected by the counts Marchin in the 17th cent., situated on a lofty rock.

20 1/2 M. Stat. *Bas-Oha*, with an old castle now restored, and vineyards on the neighbouring hills. On the height opposite are the scanty ruins of the castle of *Beaufort*, destroyed in 1554.

25 M. Stat. **Andenne-Seilles.** On the l. bank, where the railway-station is situated, lies the straggling village of Seilles, the last in the district of Liège. There are several lime-kilns here, and a château restored in the style of the 15th century. The columns of the Palais de Justice at Liège (p. 149) are of the blue limestone quarried in this neighbourhood. Opposite Seille, and connected with it by means of an iron bridge, lies Andenne, with 6370 inhab., a busy town, with paper, fayence, and other manufactories. The pipe-clay dug in the vicinity is largely exported to Holland. Down to 1785 a religious establishment of 32 sisters of noble family, who were not bound by any vow to abstain from matrimony, had existed here for upwards of a thousand years. It is said to have been founded by St. Begga, a daughter of Pepin of Herstal (p. 156), and the order was probably identical with that of the Béguines, who are also permitted to marry. The establishment was transferred to Namur by Emp. Joseph II.

29 M. *Sclaigneaux* is the station for *Sclayn*, a pretty village on the opposite bank. At stat. *Namèche*, another pleasant village in the midst of fruit-trees, the river is crossed by an iron bridge. On the opposite bank lies *Samson*, a village at the foot of a beautiful white cliff of limestone. Above Samson are situated a modern château and the ruins of an ancient castle, believed to date from the 7th cent.. or an even earlier period. Near it, in 1858, was discovered a Franconian burial-place, in which upwards of 250 skeletons with weapons and ornaments were found. A long breakwater here projects into the river in order to deepen the navigable channel. The rocks between Sclayn and Namur are not unlike the curious formations of the 'Saxon Switzerland'. On the l., farther on, rises the château of *Moisnil;* then that of *Brumagne*, the property of Baron de Woelmont.

32 M. Stat. *Marche-les-Dames*, adjoining which are the iron-works of *Enouf*, is charmingly situated. The château of the Duc d'Aremberg, with its terraced gardens, peeping from amidst groups of trees on the rocky slope, occupies the former site of an abbey. founded in 1101 by 139 noble ladies, the wives of crusaders who had accompanied Godfrey de Bouillon to the Holy Land.

37½ M. **Namur,** see p. 131.

28. From Liège to Aix-la-Chapelle.

34½ M. Railway to Verviers (15½ M.) in 35—60 min. (fares 1 fr. 80, 1 fr. 35, 90 c.; express one-fourth higher); from Verviers to Aix-la-Chapelle (19 M.) in 40—65 min. (fares 5 fr. 25, 3 fr. 75, 2 fr. 65 c.). In the reverse direction: express from Aix-la-Chapelle to Liège 6 Marks 20, 4 M. 40 Pfennings; from Cologne to Liège 13 M. 70, 9 M. 90 Pf.; from Cologne to Brussels 21 M., 15 M. 40 Pf. (The German Mark, worth 1 s. Engl., is divided into 100 Pfennings.) Carriages are generally changed at Verviers, where there is a detention of 20 min. or more. — Herbesthal is the Prussian frontier-station, where small articles of luggage are examined; that in the luggage-van is not examined till the traveller arrives at Aix-la-Chapelle (or at Cologne, if booked to, or beyond Cologne).

The country traversed by the line between Liège and the Prussian frontier is remarkable for its picturesque scenery, busy manufactories, and pretty country houses, while the engineering skill displayed in the construction of the line is another object of interest. This part of the line. 24 M. in length, cost upwards of 25 million francs. The picturesque stream which the line crosses so frequently is the *Vesdre*, and pleasant glimpses of its wooded banks are obtained on both sides of the train. The rock penetrated by most of the tunnels is a bluish limestone, frequently veined with quartz, and often used for building purposes. This is the most beautiful part of the journey between England and Germany, and should if possible be performed by daylight.

The Bergisch-Märkisch Railway also has a line between Verviers and Aix-la-Chapelle (1—1¼ hr.; fares 2 fr. 85, 2 fr. 15, 1 fr. 50 c.; or 2 M. 30, 1 M. 70, 1 M. 20 Pf.), on which no express trains run. It passes the *Eineburg*, or *Emmaburg*, once a country-residence of Charlemagne, where his secretary Eginhard is said to have become enamoured of the emperor's daughter Emma, whom he afterwards married. In the vicinity of the Emmaburg, on the Belgian and Prussian frontier, is situated the neutral territory of *Moresnet*, a tract about 3 M. in length, and ½ M. in

breadth, in which lie the valuable zinc-mines of the *Altenberg*, or *Vieille Montagne*, the property of a company whose works are near Liège. Owing to some difficulties in adjusting territorial questions at the beginning of the present century, this piece of land was left neutral, and it now pays a tax both to Belgium and Prussia.

The train starts from the *Station des Guillemins* at Liège, situated about 1 M. from the principal hotels, crosses the handsome *Pont du Val Benoît*, passes stat. *Angleur* (p. 154), and crosses the *Ourthe* near its confluence with the *Vesdre*. The *Ligne de l'Ourthe*, see R. 25.

2½ M. Stat. **Chênée** (4400 inhab.), at the mouth of the Vesdre, is a busy manufacturing place with iron-works and the extensive zinc-foundry of the *Vieille Montagne Co.*

4½ M. Stat. **Chaudfontaine** (**Grand Hôtel des Bains; Hôtel d'Angleterre; Café des Mousquetaires*), a small and beautifully situated watering-place, attracts numerous visitors from Liège. The thermal spring (104° Fahr.) used for the baths is situated on an island in the Vesdre, which is crossed by a handsome suspension-bridge. Chaudfontaine, like the German watering-places, boasts of a 'Cursaal' situated near the station, in the garden of which concerts are given in summer. At the back of the church a pleasant path, provided with seats, leads to the top of the hill (10 min.), which rises above the village and commands a fine view of the valley of the Vesdre.

On the rocks to the r., beyond the tunnel, is perched the turreted old castle of *Le Trooz*, which has been used for upwards of a century as a manufactory for boring gun-barrels. Beyond it is the station of the same name. Several other prettily situated châteaux are passed. Then stat. *Nessonvaux*.

12½ M. Stat. **Pepinster,** with 2400 inhab., the junction for Spa and Luxembourg (see R. 29), is said to be derived from 'Pepin's terre', the district having anciently belonged to the ancestors of Charlemagne.

Stat. *Ensival*, on the l., is almost a suburb of Verviers.

15½ M. **Verviers** (*Hôtel du Chemin de Fer, Hôtel d'Allemagne*, both at the station; *Pays-Bas*, in the town; *Railway Restaurant*, dear), the last Belgian station, is a town with 31,927 inhab., of entirely modern origin, consisting chiefly of extensive manufactories, the substantial mansions of their proprietors, and the humbler dwellings of the artisans. Cloth is the staple commodity of the place. Upwards of 350,000 pieces are manufactured annually in Verviers and the environs, worth 80 million francs. The principal manufacturers possess depôts in Italy, and even export their wares to America. The uniforms of the Belgian army are made of cloth manufactured here. The water of the Vesdre is said to be peculiarly well adapted for dyeing purposes.

Beyond Verviers the train passes through seven tunnels and crosses several bridges within a short distance. Stat. *Dolhain*, the

last in Belgium, a modern place, picturesquely situated in the valley of the Vesdre, occupies the site of the lower part of the ancient city of Limburg. On the height above it stands the conspicuous castle of *Limburg*, the ancestral seat of the ancient ducal family of Limburg, from which the counts of Luxembourg and the German emperors Henry VII., Charles IV., Wenceslaus, and Sigismund were descended. The castle belonged to the ancient capital of the fertile Duchy of Limburg, of which but few traces now remain. The city possessed a cathedral and five other churches, and occupied the entire breadth of the valley of Dolhain. In 1288 it was sacked by Duke John I. of Brabant after the Battle of Worringen, it was afterwards taken and pillaged at different times by the Dutch, the Spaniards, and the French, and was at length entirely destroyed by Louis XIV. in 1675. A number of well built houses have sprung up within the walls of the ancient fortifications, from which peeps forth the old Gothic *Church of St. George*. On a rocky eminence stands a small modern château.

Herbesthal, the first Prussian station, is the junction for *Eupen* (train in 1/4 hr.). The custom-house formalities cause a detention of about 10 min. here. Beyond stat. *Astenet*, the train crosses the *Göhl Valley* by a viaduct of seventeen double arches, 125 ft. in height. Beyond stat. *Ronheide* it descends an incline to —

Aix-la-Chapelle (see *Baedeker's Rhine*). Railways hence to *Mastricht*, see p. 126; to *Cologne*, *Düsseldorf*, etc., see *Baedeker's Rhine*.

29. From Pepinster to Spa and Luxembourg.

Railway from Pepinster (p. 163) to Spa (7 1/2 M.) in 1/2 hr. (fares 1 fr. 80, 1 fr. 35, 90 c.). Seats on the top of the carriages pleasant in fine weather. During the season an express train runs from Brussels to Spa daily, passengers by which do not change carriages.

The valley of the *Hoëgne*, which the railway ascends, is enclosed by picturesque and wooded hills, and enlivened by a succession of country-houses, gardens, and manufactories. Near stat. *Theux*, a small town with several cloth-factories and iron-works, rises a hill laid out in pleasure-grounds, to the l., in which stands the extensive ruined castle of *Franchimont*, destroyed as early as 1145 by a Bishop of Liège. The last proprietor is said to have been a robber-knight, who possessed vast treasures buried in the vaults beneath his castle, where they remain concealed to this day. The tradition is gracefully recorded by Sir Walter Scott in his lines on the Towers of Franchimont, —

'Which, like an eagle's nest in air,
Hang o'er the stream and hamlet fair.
Deep in their vaults, the peasants say,
A mighty treasure buried lay,
Amass'd through rapine and through wrong
By the last lord of Franchimont'.

Theux and *La Reid* are the next stations.

7½ M. **Spa.** **Hotels.** Hôtel d'Orange, Rue Royale; Hôtel de Flandre, Rue du Vauxhall; Hôtel des Pays Bays, Rue du Marché; Grand Hôtel Britannique, Rue de la Sauvenière; Hôtel de York, same street; Hôtel de Bellevue, Avenue du Marteau; Hôtel de l'Europe, Rue d'Entre les Ponts; Hôtel Baas, Place Royale; Hôtel du Midi, Avenue du Marteau; Hôtel de la Poste, Rue du Marché; Grand Hôtel des Bains (with the *Rocher de Cancale* restaurant), and Hôtel de Portugal, both in the Place Royale; Hôtel de Limbourg, Place Royale; Hôtel des Etrangers, and many others. Table d'hôte generally at 5 o'clock. — Omnibuses from the principal hotels are in waiting at the station.

Restaur. *Café de la Redoute*, see below; *Rocher de Cancale*, Place Royale; others at the *Géronstère*, the *Sauvenière*, and the *Barisart*, all dear.

Carriages and Horses. Ponies (*'bidets'*) are much used. The following are the usual charges: 'Tour des Fontaines' (a visit to the different springs) pony 5, one-horse carr. 6, two-horse carr. 8 fr.; Grotte de Remouchamps 10, 15, 25 fr.; Cascade de Coo 10, 15, 25 fr., etc. — Omnibus from the station to the town ½ fr.

English Church Service during the season; Rev. *James Harrison*, M. A., chaplain; Sunday services at 8. 30, 11. 30, and 7; daily at 8. 30 a. m. — Handsome new English church to be opened in 1875.

Spa (820—1080 ft. above the sea-level), a small, attractive looking town with 6000 inhab., prettily situated at the S. base of wooded heights, consists, like other watering-places, chiefly of hotels and lodging-houses, while numerous shops and bazaars with tempting souvenirs and trinkets, a pleasure-seeking throng in the promenades, and numbers of importunate valets-de-place and others of a similar class, all combine to indicate that character which occasioned the introduction of its name into the English language as a generic term. This, the original and genuine 'Spa', the oldest European watering-place of any importance, has flourished for a century and a half, and was the Baden-Baden of the 18th century, the fashionable resort of crowned heads and nobles from every part of Europe. Peter the Great was a visitor here in 1717, Gustavus III. of Sweden in 1780, the Emp. Joseph II. and Prince Henry of Prussia in 1781, and the Emp. Paul, when crown-prince in 1782; to whom might be added a long list of members of the noble families of England, France, Germany, and still more distant countries, who have patronised Spa and benefited by its waters. After the French Revolution its prosperity began to decline, but it has of late regained much of its popularity, and many new buildings have accordingly sprung up. It is now frequented by upwards of 20,000 visitors annually, nearly half of whom are Belgians. The pretty painted and varnished woodwares offered for sale everywhere are a speciality of Spa ('bois de Spa').

The town is entered from the station by the Avenue du Marteau (p. 167), which leads to the *Place Royale*. The new and imposing *Etablissement de Bains* situated here is admirably fitted up (open from 7 a.m. to 7 p.m.). Near it, in the Rue Royale, is the *Redoute*, corresponding to the 'Cursaal' of German baths, containing ball, concert, reading, and dining rooms.

In the Place Pierre le Grand, in the centre of the town, and arly opposite the Redoute, is situated the chief of the sixteen ineral springs, called the *Pouhon* (the Walloon word *pouhir* = *iser* in French, and *pouhon* = *puits*, or well). It is covered by a kind pump-room erected by William I., King of the Netherlands, in 320, *'à la mémoire de Pierre le Grand'*. The bronze bust of the nperor was presented by the Russian Prince Demidoff in 1853. he water of this spring (50° Fahr.), which is perfectly clear, and rongly impregnated with iron and carbonic acid gas, possesses nic and invigorating properties, and is largely exported to all arts of the continent, to England, and to the E. and W. Indies. ther equally powerful springs in the neighbourhood are not used r the public. The *Vauxhall* and the *Salon Levoz*, buildings anding in gardens, are public resorts resembling the Redoute, oth situated to the S. of the town beyond the railway, the former n the way to the Géronstère spring, the latter on the way to the auvenière.

The favourite lounge of visitors from 2 to 4 and from 6 8 p.m. is the *Promenade de Sept Heures*, shaded by magnifint old elms, where a good band plays at these hours, and also the ace Royale immediately adjoining the promenade, or the great all of the Redoute. The band does not play in the morning, as e patients are then engaged in drinking the waters and strolling the woods. Pleasant paths diverging from the promenades ascend e neighbouring hills, leading through the woods to fine points view.

The various springs in the environs are most conveniently visited the following order in 2½—3 hrs. *(le tour des fontaines)*. Leavg the S. E. corner of the town by the Rue de la Sauvenière and llowing the high road until the railway and the *Salon Levoz* (see ove) are passed, and then turning to the left, we reach e (½ hr.) *Tonnelet* (250 ft. higher than the Pouhon), a spring w less in vogue than formerly. Here we turn to the r. (S.) and llow a shady avenue of lime-trees to the (¼ hr.) *Sauvenière* (Reaurant, dear), situated 460 ft. above the Pouhon, on the road from a to Stavelot (and the Cascade de Coo). Close to it is the *Groesck* spring, surrounded with pleasant plantations, where a monuent was erected in 1787 by the Duc de Chartres (Louis ilippe), to commemorate the fact that his mother, the Duchess Orleans, was cured of a serious illness by the waters of La Sauvenière. At the Fontaine de Groesbeck, women are frequently served devoutly drinking the water on their knees, thus showing eir simple faith in its miraculous virtues. Opposite the restaunt de la Sauvenière a promenade leads from the high road at a ght angle to the (½ hr.) *Géronstère* (Restaurant), situated 470 ft. gher than the Pouhon, and also reached (2½ M.) by a direct ad from Spa passing the Vauxhall. The *Géronstère Spring*

was formerly the most celebrated. Its properties were tested by Peter the Great, whose physician extols them in a document still preserved at Spa. — Returning from the Géronstère, the visitor descends to the l. by pleasant footpaths to the *Barisart* (165 ft. above the Pouhon), which was not enclosed till 1850 (restaurant). Thence to Spa about 1 M.

A beautiful level promenade is afforded by the *Avenue du Marteau*, a road flanked with a double avenue, and bordered here and there with well-built houses. It leads from the Place Royale to the E., following the course of the *Wayai*, to (1¾ M.) the village of *Marteau*.

Excursions. *Franchimont*, see p. 164; *Cascade de Coo*, see p. 169; *Grotte de Remouchamps*, see p. 169; *Amblève*, see p. 170.

From Spa to Luxembourg.

82 M. Railway in 4½ hrs.; fares 12 fr. 10, 9 fr. 10, 6 fr. 45 c.; express one-fourth higher.

The train at first proceeds towards the E., traversing a hilly and partially wooded district, and afterwards turns to the S. — Stat. *Francorchamps*, then —

15½ M. **Stavelot** *(Hôtel d'Orange)*, a busy manufacturing town with 4000 inhab., on the *Amblève*, which was the seat of abbots of princely rank and independent jurisdiction down to the Peace of Luneville in 1801. The Benedictine Abbey was founded as early as 651, and its possessions included Malmedy, which has belonged to Prussia since 1815. Part of the tower only of the Romanesque abbey-church is now extant. The parish-church contains the *Châsse de St. Remacle*, Bishop of Liège 652—62, a reliquary of embossed copper, gilded, enamelled, and adorned with jewels. The niches at the sides are filled with statuettes of the Twelve Apostles, St. Remaclus, and St. Lambert, in silver. During the French Revolution this costly and highly revered receptacle of the relics of the saint, which it is said still to contain, was preserved from destruction by being submerged in the water of the Amblève.

About 5 M. to the N.E. of Stavelot (diligence twice daily, crossing the Prussian frontier halfway), in a pretty basin of the *Warche*, lies the Prussian district town of **Malmedy** *(Cheval Blanc; Hôtel des Etrangers)*, the capital of a Walloon district which formerly belonged to the independent Benedictine abbey of Malmedy-Stavelot and was annexed to Prussia in 1815. The abbey-church, originally in the Romanesque style, and the abbey-buildings, which are occupied by public offices, form an extensive pile. French is still spoken by the upper classes, and the Walloon dialect by the lower throughout the district (about 10,000 inhab.).

The line follows the valley of the Amblève as far as (19 M.) stat. *Trois Ponts* (Auberge des Ardennes), a small village named after its three old bridges (over the Amblève, over the Salm, and over another brook), and situated behind precipitous rocks through which the railway passes. The line now enters the picturesque ravine of the *Salm*. Stations (22½ M.) *Grand-Halleux*; (26 M.) *Viel-Salm*,

at some distance from the village (*Hôtel Bellevue) of that name; interesting slate-quarries in the environs. Farther on, to the r., is the ruined castle of *Salm*, the ancestral seat of the princely family of that name. The line now quits the valley of the Salm, passes stat. *Bovigny-Courty* (diligence once daily to Houffalize, p. 156), and at stat. *Gouvry* crosses the watershed between the Meuse and Moselle, which is at the same time the Luxembourg frontier. 39½ M. Stat. *Trois-Vierges*, Ger. *Ulflingen*, lies in the valley of the *Wolz*, which the line now traverses. Stations (42½ M.) *Maulesmühle;* (45 M.) *Clervaux*, a picturesquely situated place (Hôtel Köner) to the E. of the line, with an old castle, visible from the line before and after the passage of the tunnel, but not from the station; (51 M.) *Wilwerwiltz*, *Kautenbach*; (57 M.) *Goebesmühle*, at the confluence of the Wolz and the *Sure*, or *Saur*. The finest scenery on the line is between this point and (64 M.) *Ettelbrück* (Hôtel Herckmans), the next station; tunnels and bridges follow each other in rapid succession.

BRANCH-LINE (in 10 min.) from Ettelbrück to (2½ M.) **Diekirch** (**Hôtel des Ardennes)*, a small town prettily situated on the Sure. About 9 M. lower down the stream lies *Echternach* (*Hôtel du Cerf), a great resort of pilgrims, noted for the singular 'Leaping Procession' which takes place every Whit-Tuesday. The abbey enjoyed independent jurisdiction down to 1801. Pleasant excursion to **Vianden** (**Hôtel du Luxembourg)*, 8 M. to the N. of Diekirch, in the valley of the *Our*. The little town is picturesquely commanded by an imposing ruined castle of the counts of Nassau. The elegant decagonal castle chapel was restored in 1849. The parish church contains tombstones of the 15th and 16th cent.

At Ettelbrück the train enters the valley of the *Alzette*, at first narrow and picturesque, and follows it to Luxembourg. Stations (66 M.) *Colmar-Berg; Mersch* (Petite Croix d'Or), at the confluence of the Mamer and Alzette, the valleys of which afford pleasant excursions; *Lintgen*, *Wolferdange*, *Dommeldange*, and lastly —

82½ M. **Luxembourg,** see p. 138.

30. The Valley of the Amblève.

From *Trois-Ponts* down to *Comblain-au-Pont* a pleasant walk of 1½—2 days. Quarters for the night at *Remouchamps*.

The **Amblève**, Ger. *Amel*, rises in several branches on the Hohe Veen, and on the Belgian frontier receives the waters of the *Warche* on which Malmedy (p. 167) is situated. Below Trois-Ponts the river has worn for itself a deep passage through the plateau of the Ardennes, and its valley is wilder and grander at places than that of the Ourthe (p. 154).

Trois-Ponts, a station on the Spa and Luxembourg line, see p. 167. A little way from the station, on this side of the first bridge, a finger-post indicates the road to Coo, which the traveller follows without crossing the stream (the path on the bank of the river is a short cut). At the (1½ M.) bridge of *Coo* a view is suddenly obtained of the beautiful ***Waterfall of Coo,** with its picturesque and mountainous environs. Part of the Amblève is here precipitated through two artificial gaps in the rock, made during

the last century, while the rest of the water flows past the openings and reaches the bottom of the rocks by a circuitous course of 3 M. Near the waterfall is the *Hôtel de la Cascade*, with a terrace and pavilion. (From Spa to Coo direct 10½ M., passing the Géronstère spring, p. 166, *Cour*, and *Roanne*.)

Below Coo the road follows the narrow main valley for about 1 M., and then ascends the hill. The traveller quits the road where it turns towards Roanne (and Spa), and follows that to the l. to the conspicuous village of *La Gleize* (Inn of Vve. Delvenne). Beyond this a new road traverses the wood, passes the chapel of *Ste. Anne* and the farm of *Froidcourt* (on the hill beyond the Amblève rises the old castle of *La Veaux Renard*), and leads to *Stoumont* (Hôtel du Val de l'Amblève, tolerable), 6 M. from Coo. The road descends, commanding a fine view of the wild and sombre valley as far as *Targnon*, which rises on an almost isolated hill, and of the still wilder ravine of the *Lienne* opposite. Woods are now occasionally traversed. About 4½ M. from Stoumont is the **Fond des Quarreux**, a wild rocky basin, where the course of the Amblève is obstructed by innumerable masses of rock of all sizes. The villages of *Quarreux* and (1¼ M.) *Sedoz* are next reached. Opposite the village of *Nonceveux*, before the river makes a sharp bend towards the W., the *Dauneux* is observed issuing from a gloomy gorge on the r. (Ascending the course of this stream, and passing a small farm-house, the traveller may in 5 min. reach the *Chaudière*, a small but interesting waterfall). The road now runs nearly in the same direction as the Amblève, which forms a wide circuit round the hill rising towards the S. A considerable saving is effected by following the road which ascends the lofty slope to the r. opposite the mouth of the Dauneux. Fine retrospect from the top. The latter route soon descends (at the cross-roads bear to the right) and leads to the new road from Spa (10½ M. distant), by which (13½ M. from Stoumont) Remouchamps is soon reached.

Remouchamps (**Hôtel des Etrangers*, R. 1½, D. 2½ fr.; *Hôtel de la Grotte*), one of the prettiest spots in the valley of the Amblève, and abounding in pleasant walks, is suitable for a prolonged stay. Farther up, the ancient and still inhabited château of *Mont-Jardin*, loftily situated on the opposite bank, peeps down from amid dense foliage. The stalactite *Grotto* is the chief attraction at Remouchamps, and should be visited by those who have not seen the finer caverns of Han-sur-Lesse (p. 136). The entrance is between the two hotels (admission 2 fr.; costume for ladies 1½ fr.). The grotto consists of the upper and the lower, to which last a flight of steps descends, and is traversed by a brook. Another peculiarity which the limestone basin of Remouchamps has in common with other similar districts is the disappearance of almost all the streams in the neighbourhood, towards the N., in subterranean clefts or 'entonnoirs' (funnels), locally called 'chantoirs'.

The largest of these is the *Entonnoir of Adseux*, 3 M. north of the village. The traveller follows the road as far as the village of *Dreigne*, where a boy had better be taken as a guide. That the brook which disappears in the entonnoir is the same which re-appears near Remouchamps has frequently been proved by the experiment of throwing in various objects and observing them emerge at the other end.

Below Remouchamps, and also on the r. bank of the Amblève, lies *Sougne*, at the base of the cliff called '*Heid des Gattes*' (goats' rock). The road then crosses the river and passes the (1 M.) ancient church of *Dieupart*, the parish church of *Aywaille* (*Hôtel du Luxembourg; Hôtel de la Pie), a pleasant village, 1/2 M. farther, rebuilt since its destruction during the battles between the French and Austrians here in 1794. The river is crossed here by a neat suspension bridge, a little to the N. of which, up the hill, a finger-post indicates the road to the l. to the village and ruin of *Amblève*, 1 M. farther. The insignificant ruins are chiefly interesting from their association with the mediæval legend of the *Quatre Fils Aymon*, who are said to have resided here, and with the 'Wild Boar of the Ardennes', who once occupied the castle, and was beheaded at Mastricht in 1485. The keys of the castle are kept at the village. The exploits of this adventurer are admirably depicted by Sir Walter Scott in his 'Quentin Durward'. His true history is as follows: —

William de la Marck, the scion of a noble family of Westphalia, born about 1446, was educated by Louis de Bourbon, Bishop of Liège. The bravery, or rather ferocity, of his character, procured for him at an early age the sobriquet of the 'Wild Boar of the Ardennes'. Having been censured by the bishop's chancellor on one occasion, he slew that officer, almost before the eyes of his benefactor, and was banished in consequence. William now sought an asylum at the court of Louis XI. of France, where he planned a revolt in the Bishop's dominions, and received money and troops for the enterprise. On his arrival in the Province of Liège, he entrapped the unfortunate Bishop into an ambuscade, and slew him with his own battle-axe. The Liegeois, ever prone to rebellion, now created William their commander-in-chief. He next invaded Brabant, but having been defeated by Archduke Maximilian, he returned to Liège, and allied himself with René of Lorraine against Austria. Maximilian now had recourse to treachery. He bribed Frederick of Horn, William's friend, to betray him. The 'Wild Boar' thus fell into the power of the Austrians, and was conducted to Mastricht, where he terminated his blood-stained career on the scaffold at the age of 39 years. He died bravely, as he had lived, meeting his merited fate with composure.

At *Martinrive*, 3/4 M. farther, the traveller may cross the river by boat and follow the road from Aywaille in the valley, which again contracts. The river, which becomes navigable at Remouchamps, now presents a busy scene, the barges being used for the transport of stone quarried here. At (1 1/2 M.) *Halleux*, on the r., is '*Litrawée roche*', a rock undermined by the river. To the r., farther on, is the huge furrowed limestone cliff called the *Belle Roche*. At *Douflamme* the Amblève falls into the *Ourthe*. The road turns to the l. and crosses a new bridge to the railway-station of (3 M.) **Comblain-au-Pont** (p. 155), 9 M. from Remouchamps.

ROTTERDAM.
1 Beurs F.5.
2 Bürgerweeshuis G.H.4.
3 Entrepôts D.H.I.6.
4 Erasmusbeeld F.4.
5 {Gemeene Landshuis van Schieland E.4. / Museum Boijmans D.4.
6 Hortus botanicus C.4.
7 Ziekenhuis D.3.
8 Kerk Doopsgezinde E.3.
9 " Episcopale H.6.
10 " Groote of St. Laurens F.3.4.
11 " Luthersche E.5.
Hôtels.
a. Hôtel des Bains F.6.
b. " des Pays-Bas E.4.
c. " Gralljamo E.F.4.
d. " St. Lucas F.4.
e. " de Hollande G.5.
f. " Weimer G.5.
g. Zuidhollandsche E.4. Koffijhuis
Zalm Haven
Scheepmakers
Westerstraat
Willems plein
Willems kade
Stroomboot veer
Liverpool
Bordeaux
Hull
Duinkerken
Havre
London
London (Batavier)
London Gen. Steam Ndr. C.
Leuve
Haven
Schiedamsche
Diergaarde
Westersingel
Binnenweg
Schielandsche hooge Zeedijk
Belgisch Spoorw. Stroomboot
Veer op Katendrecht
Geograph. Anstalt v. ...
1:13.600

12 Kerk, Oosterr G.5.
13 " , Presbyteriane G.H.5.6.
14 " , Prinsen F.G.4.
15 " , Remonstrante F.4.5.
16 " , Steiger (röm. cath.) E.4.
17 " , Fransche E.3.4.
18 " , Zuider D.6.
19 Marino I.6.
20 Handel Maatschappij (Nederl.) E.6.
21 Nut van't Algemeen (Maats.) F.2.
22 Geregtshof (P. v. Justicie) E.2.
23 Post kantoor F.5.
24 Schouwburg (groote) E.2.
25 Societeiten Amicitia E F.5.
26 " " Harmonie E.2.
27 Raadhuis F.4.
28 Stadtsherberg A.6.
29 Waag E F.6.
30 Stoomboot Mij en Reederij D.6.
31 Israelitische K. (Synagoge) D.6.
32 Zeevischmarkt E.4.
33 Vleeschhal F.4.
34 Yacht Club (Hon. Ned.) A.7.
35 Zeekantoor G.6.
36 Zoologsche tuin (Diergaarde) D.1.
37 Academie v. B. kunst H.5.
38 Gymnasium F.3.
39 Koornbeurs F.4.
40 Lees Kab. (Rotterdamsch) F.5.
41 Lees Museum F.5.
42 Politie Bureau F.4.
43 Telegraaf kantoor (Beurs) F.5.
44 Was Bad en Zwemmrigting C.5.
45 Postkantoor (in aanbouw) E.F.5.
Delft
Dordrecht
De Rotte
Nieuwe Markt
Nieuwe Haven
Haringvliet
Boeren Gat
Belg en Rijn Spoorweg Station
Jan Buitenbrug
Boompjes
Antwerpen
Dordrecht
Middelburg
Brielle
Oosterkade
Timmermans
Schielandsche hooge Zeedijk
Slaak Vaart
Nederlandsche Ellen (Mètres)
Wagner & Debes Leipzig

HOLLAND.

(*Preliminary Information*, see XX.)

31. Rotterdam.

From London to Rotterdam viâ *Harwich* in 16—20 hrs. (sea-passage 12—14 hrs.); fares 26, 21, 15*s.*; return-tickets one fare and a half. Tickets issued at Bishopsgate station, and at the chief stations of the Great Eastern Railway at the same fares. Passengers also booked from *any* station on the G.E.R. to Rotterdam at the above fares, on giving 24 hrs. notice to the station-master. Steamer three times weekly. Through-tickets to the principal towns of Belgium, Holland, and the Rhineland are also issued by this company.

The *General Steam Navigation Co.*'s steamboats also ply between London and Rotterdam two or three times weekly, in 20—22 hrs.; fare 22 or 16*s.*

The *Batavier*, the property of the Netherlands Steamboat Co., plies once weekly (fare 25 or 15*s.*), and the 'Maasstrom' and 'Holland' (15*s.*) also once weekly between London and Rotterdam.

The vessels of these two last companies run in connection with the Rhine-steamers of the Cologne and Düsseldorf, and the Netherlands company respectively. Tickets at very moderate fares may be procured from London to any station on the Rhine as far as Mannheim.

From Hull to Rotterdam four times weekly, in 22—28 hrs. (fare 20 *s.*). Steamboats also ply from *Grimsby*, *Newcastle*, *Leith*, etc. to Rotterdam, but are generally less comfortable than the above.

Railway Stations at Rotterdam. 1. *Hollandsch Spoorweg Station* (Pl. E, 1) for the Hague, Leyden, Haarlem (Helder, Amsterdam); 2. *Rijn Spoorweg Station* (Pl. H, 6, 7) for Gouda, Utrecht (Amsterdam), Arnhem, and Germany. The quay of the Harwich steamers is immediately opposite this station. A third station is being constructed for the line to Dordrecht and Belgium, the trains of which at present run from *Mallegat* (p. 251) a little higher up the river, on the opposite bank (steamboat-ferry). Omnibus from the stations to the hotels 25 c.; cab 1 fl., including luggage.

Hotels. *New Bath Hotel (Pl. a), on the Boompjes on the Maas, near the steamboat-piers; *Victoria Hotel, in the Willemsplein (Pl. B, 7), small, but comfortable; *Hôtel des Pays-Bas (Pl. b), in the Korte Hoogstraat, well fitted up, similar charges; Hôtel Guilliams (Pl. c), in the Groote Markt; *Hôtel St. Lucas (Pl. d) and *Hôtel de Hollande (Pl. e), both in the Hoogstraat, good second class inns; Hôtel Weimer (Pl. f), and Hôtel Verhaaren, both on the Spanish Quay, the latter unpretending; Hôtel Leijgraaf, in the park (p. 175); De Romein, on the Schie-Kade, near the Dutch station.

Cafés and **Restaurants.** **Zuid Hollandsch Koffijhuis* (Pl. g), Korte Hoogstraat, good beer; *Nieuw Koffijhuis*, opposite; *Nederlands Wapen* (also

a restaurant), adjacent; *Café de Hollande*, near the railway; *Café Lutz*, Zuidblaak 70; **Café-Restaurant Bordeaux*, near the Exchange, at the corner of the Gapersteg and the Geldersche Kade; many others in the Hoogstraat. *Café Frascati* is a 'café chantant' in the Torentstraat, adjacent to the Groote Kerk (Pl. 10); concerts and humorous entertainments every evening.

Theatre (*Groote Schouwburg*, Pl. 24), on the Coolsingel.

Shops. The best are in the Hoogstraat.

Booksellers. *Petri*, Oppert 6, 36 (Fl. F, 3). *Van Hengel & Eltjes*, Hoogtraat 385.

Money Changers. Several on the Boompjes.

Cabs. For 1—4 pers. 60 c. per drive, without luggage; to or from either railway-station, with luggage, 1 fl.; per hour $1^1/_4$ fl.

Steamboats. Once daily to *Nymegen* (p. 246) in 8—10 hrs., to *Arnhem* (p. 234) in 10 hrs.; twice to *Briel* in 2 hrs.; six or eight times to *Dordrecht* (p. 250) in $1^1/_2$ hr.; twice or three times to *Gouda* (p. 232) in $2^1/_2$ hrs.; once or twice to *Hertogenbosch* in 6 hrs.; once to *Middelburg* in 7 hrs.; to *Antwerp* in 9—10 hrs. daily. Comp. the Officieele Reisgids voor Nederland. — *Screw Steamers* to Delft six times daily.

English Church Service performed by a resident chaplain. — *English Presbyterian Church* in the Haringvliet. — *Scotch Presbyterian Church* on the Schotsche Dijk.

Principal Attractions: Church of St. Lawrence (p. 173); Monument of Erasmus (p. 173); *Boyman's Museum (p. 174); walk along the Boompjes (p. 173).

Rotterdam, with 122,471 inhab. ($^1/_5$th Rom. Cath., 4000 Jews), the second commercial town in Holland, situated on the r. bank of the *Maas*, near its confluence with the *Rotte*, about 14 M. from the N. Sea, occupies a site in the form of a nearly equilateral triangle, the base of which is the Maas, and the vertex the Delft Gate. The city is intersected by numerous canals *(grachten* or *havens)*, such as the *Leuvehaven*, *Oude Haven*, *Nieuwe Haven*, *Scheepmakershaven*, *Wijnhaven*, *Blaak*, *Haringvliet*, etc. The first three of these, however, are more strictly speaking arms, or bays of the Maas, connected by the numerous canals which intersect the town. The average rise of the tide in the Maas is 6—8 ft. Communication between the different quarters of the town is maintained by means of drawbridges *(ophaalbruggen)*.

A huge dyke or embankment, running through the centre of the town, protects the *Binnenstad*, the quarter situated behind it, from inundation during high tide. The *Hoogstraat*, or high street, $^1/_2$ M. in length, is situated on this embankment, while the *Buitenstad*, the most modern and attractive part of the town, lies in the space between the Hoogstraat and the Maas. Owing to changes in the course of the stream, and the deposit of alluvial soil, this new quarter of the town has gradually extended, and the handsome houses on the *Willemskade* were erected in 1850 on ground thus reclaimed from the river.

The canals and harbours, which are deep enough to accommodate vessels of heavy tonnage, and admit of their discharging their cargoes in the very heart of the city, always present a busy and picturesque scene. The names of many of the vessels (*Samarang*,

Sumatra, *Borneo*, *Java*, etc.) indicate that they are engaged in the Indian trade. The most common cargoes are coffee, sugar, tobacco, rice, and spices. A number of vessels are also moored opposite the ***Boompjes**, whence upwards of 100 steamboats start for the neighbouring Dutch towns, the Rhine, England, France, Russia, and the Mediterranean. This handsome quay, which derives its name from the trees planted upon it, extends for upwards of 1 M. along the bank of the Maas, and will strike the traveller as far more attractive than is usually the case with such localities. Notwithstanding its considerable size and important traffic, Rotterdam is on the whole one of the cleanest, least smoky, and most pleasing of commercial towns. The average number of vessels which enter the port is 2500.

At the upper end of the Boompjes the river is crossed by the new **Railway Bridge** (Pl. F 6, 7), which rests on four, or if those on the island of Fijenoord opposite Rotterdam be included, on nine buttresses. On the lower side of it is a second bridge for carriages and foot-passengers. A new railway-station is to be constructed at the upper end of the Boompjes, and the railway will be carried across the town by means of a huge viaduct, now approaching completion, to the Dutch railway station on the NW. side of the town.

The Groote Markt (Pl. F, 4), the greater part of which is constructed on vaulting over a canal, is adorned with an insignificant bronze statue of the illustrious **Erasmus of Rotterdam** (Pl. 4), properly *Gerrit Gerrits*, who was born at Rotterdam in 1467, and died at Bâle in 1536. The monument, which bears long Dutch and Latin inscriptions, was erected by the citizens of Rotterdam in 1662. (The house in which he was born, in the Wijde Kerkstraat, now a tavern, is adorned with a small statue, and bears the inscription: '*Haec est parva domus, magnus qua natus Erasmus*'.) — The handsome *Fountain* adorned with sculptures, opposite the statue of Erasmus, commemorates the festival in honour of the three-hundredth anniversary of Dutch independence (1572) in 1872. It was erected in 1874.

The **Church of St. Lawrence** (*Groote Kerk*, Pl. 10), a Gothic brick edifice, consecrated in 1477, with choir of 1487, recently restored, will not bear comparison with the magnificent Gothic edifices of Belgium and Germany. The chief objects of interest are the marble monuments of vice-admiral *Witte Corneliszoon de Witt* (d. 1658), vice-admiral *Cortenaer* (d. 1665), contre-admiral *Van Brakel* (d. 1690), and other Dutch naval heroes, bearing long Latin or old Dutch inscriptions. The armorial bearings in this, as in almost all the other churches in Holland, were destroyed by the French republicans. The brazen screen which separates the choir from the nave is finely executed. The large *Organ* rivals the cele-

brated instrument at Haarlem. It possesses three key-boards, 72 stops and 4762 pipes, the largest of which is 32 ft. long, and 17 in. in diameter. The organist may be engaged to play for an hour, and to show the internal mechanism, for a fee of 10 fl.

The *Tower*, 297 ft. in height, consisting of three broad and tapering stories, rises from the façade of the church. It formerly terminated in a wooden spire, which was removed in 1645, and replaced by a flat roof; and in 1650 it was disfigured by the construction of a massive support, extending across the entire façade. The summit affords a characteristic view of Dutch scenery. Canals, country-houses, windmills, perfectly straight avenues, and perfectly flat green pastures and fields are the principal features of the environs, and it is difficult to say whether land or water is the predominating element. The towers of Briel, Schiedam, Delft, the Hague, Leyden, Gouda, and Dordrecht are all visible in clear weather. The tower is ascended by a flight of 320 stone steps. The sacristan, who lives on the S. side of the church, receives a fee of 10 c. from each person for showing the church, and 60 c. from each visitor to the tower.

The *Zuiderkerk* (Pl. 18), with its lofty Gothic tower, situated between the Wijn Haven and Scheepmakers Haven, was erected in 1849.

The **Exchange** (Pl. 1), built of sandstone in 1772, encloses a spacious court, flanked by colonnades, and covered with glass. The exterior is of very simple construction. Business-hour 1 o'clock. The upper rooms contain a good collection of scientific instruments (the property of the *Bataafsch Genootschap*, or Batavian Society). The tower contains a set of chimes.

At the back of the Exchange is the large new *Post Office* (Pl. 45), which is still uncompleted.

The only other buildings worthy of mention are the new *Stadhuis*, or town-hall (Pl. 27), with a Corinthian colonnade towards the Hoogstraat, and principal façade towards the Botersloot; the modern *Palace of Justice* (Pl. 22), formerly a public rifle-gallery; the *Hospital*, or *Gasthuis* (Pl. 7), in the Koolsingel, admirably organised, and worthy of a visit; the *Yacht Club* (Pl. 34).

***Boyman's Museum** (Pl. 5), collection of pictures, chiefly by Dutch masters, which became ahe property of the town in 1847, although inferior to the galleries tof the Hague and Amsterdam, is well worthy of a visit. The building was burned down in 1864, and upwards of 300 pictures, besides numerous drawings and engravings, were destroyed; while the 163 which were saved were all more or less injured. The building was re-erected in 1864—67, and the collection has since been extended by purchase and gift to 320 pictures. There are nine rooms in all, viz. three on the ground-floor, containing the drawings, and six on the first floor containing the paintings. Admission 5 c. on Sundays, 11—4, and Wednes-

days, 10—4 o'clock; 25 c. on Tuesdays, Thursdays, Fridays, and Saturdays, 10—4 o'clock. The drawings are shown on Tuesdays, Thursdays, and Saturdays, 10—4 o'clock. The collection is closed on Mondays, except when a holiday. Catalogue 50 cents.

The following are a few of the most interesting works: 5. *Backhuizen*, Sea-piece; 12. *Gerrit Berckheijden*, View of Cologne; 34. *Janson van Ceulen*, whose works are more frequently seen in England, where he lived from 1618 to 1648, Portrait of a man; 45. *A. Cuyp*, Dead game; 38. *J. G. Cuyp*, Portrait of a man; 55. *Van Dyck*, Sketch of the large Windsor portrait of Charles I. and his family, in a remarkably easy and spirited style; 58. *A. Everdingen*, Landscape with cascade; 65. *C. Fabritius*, Portrait of a man, formerly ascribed to Remhrandt, whose style it resemhles; 66. *G. Flinck*, 1646, Woman sitting under a tree giving her hand to a man standing in front of her, one of the master's finest works, belonging to the period when he was a close adherent of Rembrandt; 77. *F. Hals*, Portrait of an old man; 87. *M. Hobbema*, Landscape, small, but very pleasing: by the side of a pond in which two men are fishing, stands a cottage shaded hy lofty trees; to the left a road on which two travellers are approaching; foreground in shade, with very effective gleams of light; 99. *J. van Kessel*, Lock near Amsterdam; 106. *Ph. Koninck*, Landscape; 107. *S. Koninck*, Gold weigher; 150. *A. van der Neer*, Landscape hy moonlight; 158. *C. Netscher*, 1683, Lady in a blue silk dress; 166. *Ad. van Ostade*, Old man reading in his study; 174. *P. Pourbus*, Portrait of a lady; 183. *Rubens*, Portrait (spurious); 188. *R. Ruysch*, Flower-piece; 187. *Sal. van Ruisdael*, River scene with ships and cattle entering the water, the atmosphere admirahly delicate; *J. Ruisdael*, 184. Corn-field in sunshine, and 185. Sandy road under trees, two very heautiful landscapes, the first evidently influenced by Rembrandt; 206. *J. Steen*, Festival of St. Nicholas, a pleasing family portrait of seven persons; 207. *J. Steen*, Stone-operation: a stone heing cut out of the head of a boorish patient by a doctor, to the great amusement of the hystanders; *Adrian van de Velde*, 219. Pasture, 1655, and 218. The farrier, 1658, two very interesting early works of the master, who was only 16 years of age when he painted the first; 222. *Abr. Verboom*, Landscape by evening light with huntsmen reposing; 242. *P. van der Werff*, Portrait of himself; 250. *Ph. Wouwerman*, Scene of plundering, a hurning village in the hackground; 253. *Th. Wijck*, Interior with a family, lights and shades somewhat exaggerated, hut painted with the master's usual taste. The following are hy foreign masters: 270. *Titian*, Woman struggling with a satyr; 269. *Salvator Rosa*, Praying monk (doubtful); 272. *Murillo*, Two children (a copy); 268. *Luti*, Magdalene, and 273. *Greuze*, A young mother, are mere sketches, the first in particular showing a very masterly touch.

On the ground-floor are the wellkept *Archives* of the city, a collection of books relating to Rotterdam and its history, copperplate engravings and drawings, and the *City Library* (80,000 vols.). For admission apply to the librarian, 11—4 o'clock.

The Hogendorp's (formerly Boyman's) Plein, at the back of the Museum, is adorned with the statue of *Gyspert Karel van Hogendorp* (b. 1762, d. 1834), the 'promoter of free trade', and the 'founder of the laws affecting the tenure of land in the Netherlands', as the inscription records. The statue was executed by *Geefs*, the eminent Belgian sculptor.

To the W. of the Nieuwe Werk (Pl. A, 6, 7) is the **Park**, a pleasant promenade, which is embellished with a white marble **Statue of Tollens* (b. 1778, d. 1856), the most popular Dutch poet, designed by Strackée.

Outside the Delft Gate, and near the Dutch Railway Station,

is situated the **Zoological Garden** (Diergaarde; Pl. 36; admiss 50 c.), tastefully laid out (restaurant). The beasts of prey are fed in summer at 7 p.m., and after 1st Sept. at 2.30 p. m.

32. From Rotterdam to The Hague, Leyden, Haarlem, and Amsterdam.

RAILWAY (*'Hollandsche Spoorweg'*) from Rotterdam to (52½ M.) Amsterdam in 2—2¾ hrs. (fares 3 fl. 75, 2 fl. 85, 1 fl. 85 c.). Luggage extra. Passengers are particularly cautioned against leaning out at the windows, as the carriages pass very close to the railings of the numerous bridges.

The train starts from the Dutch Station near the Delft Gate. To the l. is the Zoological Garden. Flat pastures, numerous windmills, straight canals, stagnant water covered with green weeds, and occasionally a few plantations and thriving farm-houses are the principal features of the country. On the l., immediately after the station is quitted, lies *Delfshaven* on the Maas, the birthplace of the naval hero Piet Hein (d. 1629), the capturer of the Spanish 'silver fleet' in 1628, to whom a statue was erected here in 1870.

3 M. **Schiedam** *(Hulsinga)*, a town on the *Schie*, with 16,559 inhab., is celebrated for its 'Hollands' and 'Geneva' (so called from the *Jenever*, or juniper-berry with which it is flavoured), of which there are upwards of 220 distilleries. About 30,000 pigs are annually fattened on the refuse of the grain used in the process.

Rising beyond Schiedam are seen the towers of the small town of **Vlaardingen**, the principal Dutch depôt of the 'great fishery', as the herring, cod, and haddock fishery is called by the natives, in which upwards of 70 fishing-smacks are employed.

9½ M. **Delft** (*Hôtel Schaap*, in the Groote Markt; *Den Bolk*, near the station), with 22,748 inhab. (⅓rd Rom. Cath.), situated on the *Schie*, is connected by means of that river with Delfshaven, and thus with the sea. The town was totally destroyed by fire in 1536, with the exception of five houses, and in 1654 was seriously damaged by the explosion of a powder-magazine. The pottery and porcelain of Delft were once celebrated throughout Holland, and the name is even familiar to English ears, but with one exception all the manufactories have died out, and the town is now destitute of all commercial importance. The tranquil character of the place, however, will not be ungrateful to the traveller who has just quitted the busy streets of Rotterdam. The water of the canal is comparatively clean, being little disturbed by traffic, and some of the streets are shaded with fine old lime-trees.

A melancholy celebrity attaches to Delft as the scene of the assassination of William of Orange, the Taciturn (see p. 186). The *Prinsenhof*, or palace, where the murder was committed, situated in the street leading from the Rotterdam to the Hague Gate, nearly opposite the old church, is now a barrack (fee to sergeant who shows the building 25—50 c.). The visitor is con-

Geograph. Anstalt von

Wagner & Debes, Leipzig

Echelle 1: 425000
Kilomètres
Uren gaans
VILLES
Villes
Villages
Chemins de fer et stations
Chaussées
Digues
Routes mac-adamisées
ZUIDER ZEE
NOORD ZEE
HOORN
ALKMAAR
AMSTERDAM
HAARLEM
ZAANDAM
Purmerende
Edam
Volendam
Marken
Monnickendam
De Beemster
De Schermer
De Purmer
Wormer
HET IJ
Noord Zee Kanaal
Pampus
Muiden
Muiderberg
Naarden
Weesp
Huizen
Blaricum
Laren
Bussum
Hilversum
Egmond aan Zee
Egmond aan den Hoef
Bergen
Castricum
Beverwijk
Wijk aan Zee
Velsen
Zandvoort
Heemstede
Haarlemmer-
Sloten
Osdorp
Fort Schiphol
Ouderkerk
Amstelveen
Abcoude
Diemen
Diemerbrug
Buiksloot
Landsmeer
Broek
Zuiderwoude
Uitdam
Ransdorp
Durgerdam
Schellingwoude
Nieuwendam
Zaandijk
Koog
Westzaan
Assendelft
Uitgeest
Heemskerk
Limmen
Akersloot
Heilo
Oudorp
Schermerhorn
Avenhorn
Ursem
Grosthuizen
Scharwoude
Schardam
Oudendijk
Beets
Etersheim
Warder
Oosthuizen
Middelie
Kwadijk
Ilpendam
Purmerland
Watergang
Spaarndam
Spaarnwoude
Halfweg
Zandpoort
Brederode
Bloemendaal
Overveen
De Amstel
Nigtevecht
Nederhorst den Berg
Ankeveen
Horster Meer
's Graveland
Kortenhoef
Naarder Meer

ducted across the court, and through a door on the r. to the spot where the tragedy took place (1584). The marks left by the fatal bullet are still pointed out.

Opposite the Prinsenhof, on the site of an earlier church, is situated the Gothic *Oude Kerk*, erected in the 15th cent., with a somewhat leaning tower, and wooden vaulting constructed in 1574.

It contains the monument of admiral *Van Tromp* (d. 1653), the victor in thirty-two naval battles, the last of which, fought against the English, and the occasion of his death, is represented on the monument. After defeating the English fleet under Blake near the 'Dunes', he caused a broom to be hoisted to his masthead, to signify that he had swept the channel clear of his enemies. *Piet Hein* (p. 176), the admiral of the Indian Company, who in 1628 captured the Spanish 'silver fleet', with its precious freight valued at 12 million florins, also has a monument in this church. A monument with medallion figure marks the tomb of the naturalist *Leeuwenhoek* (d. 1723).

The *Nieuwe Kerk* in the Groote Markt, another Gothic edifice, begun in 1412, and consecrated in 1476, contains a magnificent **Monument*, executed in marble by *De Keyzer* and *Quellyn* in 1621, to the memory of *William of Orange*, the founder of Dutch liberty.

The effigy of the prince in marble lies on a sarcophagus beneath a canopy, also in marble, supported by fourteen columns, and adorned with small obelisks. On one of the four columns, Liberty is represented with a sceptre and hat as her insignia; on a second, Justice with her scales, beside which is inscribed William's favourite motto, '*Saevis tranquillus in undis*'; on the third column Prudence, with a twig of thorn in her hand; on the fourth, Religion, with the Bible in one hand, and a miniature church in the other, whilst her foot rests on a corner-stone emblematical of Christ. At the head of the statue is placed a second statue in bronze, representing the prince in full military accoutrement. At the feet of the recumbent figure is a dog, in memory of the prince's favourite dog, which was the means of saving his life in 1572 when he was attacked at night by two Spanish assassins in his camp at Malines. The goddess of Victory, with outspread wings, 6 ft. in height, a figure in bronze resting on the ground on the point of the left foot only, is usually regarded as the most remarkable part of the monument. The inscription records that the prince was murdered by an assassin hired by Philip II. of Spain. Beneath the same stone are also interred his wife and his son *Prince Maurice* (b. 1567, d. 1625). The church afterwards became the burial-place of all the princes of the House of Orange, down to king William II. (d. 1849). It also contains a simple monument to *Hugo Grotuis* (p. 247), who was a native of Delft (d. at Rostock in 1645). One of the pillars bears an inscription to the memory of two officers who fell at the siege of Antwerp in 1832.

The handsome *Stadhuis*, on the W. side of the market-place, erected in 1618, contains a collection of pictures and historical curiosities. A 'Doelenstukk' (shooting-gallery piece) of 1611, the portraits of William I. and II. and of Prince Maurice, a portrait of Grotius, and a group of children are all by *Miereveldt*, the first of the great Dutch portrait-painters.

The *Polytechnic School* is attended by about 300 students. The once celebrated *Model Chamber* of the dockyard of Amsterdam, comprising models of ships, mills, machinery, etc., is now established here.

At the Rotterdam Gate, near the landing-place of the canal-boats from Rotterdam, rises a large and gloomy building, adorned with the arms of the old Dutch Republic. It was originally a warehouse of the E. India Company, but was subsequently converted into an *Arsenal.* The entire equipment of the artillery, with the exception of the guns cast at the Hague, is manufactured in this establishment, which is connected with an artillery-laboratory and a powder-magazine outside the town.

The traveller bound for the Hague may, if time permit, avail himself of the '*Trekschuit*', or canal-boat, a conveyance peculiar to Holland. The trip (1 hr.) is pleasant in fine weather, and the scenery pleasing, although monotonous. Numerous country-houses, the communication between which is maintained by means of the canal, and a succession of attractive and well-kept gardens are passed, while the passenger-traffic itself presents an interesting and busy scene.

The RAILWAY journey from Delft to the Hague occupies 1/4 hr. only. At stat. *Rijswijk* the celebrated peace between England, France, Holland, Germany, and Spain was concluded in 1697. The palace of the Prince of Orange, where the treaty was signed, no longer exists, but its site is marked by an obelisk erected in 1792 by the stadtholder William V. The poet Tollens (p. 175) is interred in the churchyard of Rijswijk.

14 1/2 M. **The Hague,** see p. 179.

Stat. *Voorschoten;* immediately beyond it, the train crosses the narrow arm of the Rhine which retains the name down to its efflux into the North Sea.

24 M. **Leyden,** see p. 192.

Stat. *Warmond*, to the l. of which rises a large seminary for Roman Catholic priests. To the l. of stat. *Piet-Gijzenbrug* stands the new church of *Noordwijkerhout.* Stations *Veenenburg*, *Vogelenzang.*

About 1 1/2 M. to the E. of stat. Vogelenzang, near the village of *Bennebroek*, is situated *Hartenkamp*, a country-residence, where Linné, the celebrated Swedish naturalist, resided in 1736—38 with his wealthy patron George Clifford, who was English ambassador at that time. Linné wrote his 'Hortus Cliffordianus' and his 'Systema Naturae' here, and also devoted much of his time to horticulture. The beautiful gardens once attached to the house have long since disappeared.

The line traverses a range of scantily overgrown sandhills, which form the E. slopes of the North Sea Dunes.

42 M. **Haarlem** (p. 198) is the junction for Amsterdam, Alkmaar, and the Helder (p. 231).

The Amsterdam line turns towards the E., running parallel with the canal and high road in a perfectly straight direction. The new *Fort aan de Liede* is seen on the r., immediately after the train has quitted the station. On the r. extends the *Haarlemmer Polder*, an extensive, well cultivated plain, studded with numerous cottages. Down to 1840 this was the Haarlemmer Meer, a lake 18 M. in length, 9 M. in breadth, and about 14 ft. in depth, which

Geograph. Anstalt von

F
G
H
I
1. Bibliotheek D.2.
2. de Boer's Bazar C.1.
2a. Club D.3.
3. Gevangen-Port C.3.
3a. Hertog van Saxen Gedenkteeken D.3.
4. Hoog Geregtshof D.4.
5.6.7. Kazernen D.E.1.D.2.
7a. Mus. Westr. E.2.
Kerken.
8. Fransche C.3.
9. Groote B.3.
10. Hof-Kapel C.D.3.
11. Janseniste B.3.
12. Kloster C.2.
13. Nieuwe C.4.
14.15.16.17. Rom. Katholieke B.3.4.
18. Willems D.1.
18a. Hoogduitsche D.3.
18b. Engelsch (episcop) D.2.
19. Kanonboordery E.2.
20. Kanongietery E.3.
21. Ministerie van Marine C.3.
22. Minist. v. Finantien C.2.3.
23. " " Orlog D.4.
24. Musijk & Teeken Akadie E.3.
25. Museum, Koninkl. D.3.
25a. National-Gedenkteeken Willem Fred. C.1.
25b. Nieuwe Societeit D.3.
26. Pal. v. Kon. Willem III C.2.3.
27. " " Prins v. Oranje C.2.3.
28. " " " Frederik D.E.3.
29. Postkantoor B.3.
30. Rijks Archief D.3.4.
31. Schouwburg (holland. & fransch) D.3.
32. Stadsbank B.3.
33. Stadslotery C.D.3.
34. Stads Rijtschool D.2.
35. Stadhuis C.3.
36. Standbeeld v. Willem I D.4.
37. " de paard v. Willem I. C.2.
38. Standbeeld v. Willem II C.3.
39. Staten-generaal D.3.
40. Vischmarkt B.3.
41. Zoolog.-bot.-Tuin van Acclimatie E.2.
1
2
3
BENOORDEN-HOUTSCHE
Benoordenhoutsche Weg
Benoorder Pad
Straatweg naar Leyden
Middel Pad
Het Bosch
Kerk Pad
Jacoba van
liebaan
kamp
'S GRAVENHAGE & SCHEVENINGEN.
1:66.700
Nederland. Ellen (Mètres)
Harsten Hoek
Exercitie Veld
Groenendaal
Musschen Berg
Duindigt
Schietgezelschap
SCHEVENINGEN
Renbaan
Zwemschool
West Duinen
Kerkhof ten Navolging
Waalsdorp
Klingendaal
Scheveningsche Boschjes
Kerkhof
Zorgvliet
Joden Kerkh.
Tol
Kazerne
Zoolog. bot. Tuin
Malie baan
Houtrust
De Beek
Oost Blok
Kraaienburg
Kleine Ventje
Watering
Middel Blok
Noorderbeek
Valkenbosch
De Mient
Engelenburg
Boschlust
Station R.S.
Bezuidenhoudsche Polder
'S GRAVENHAGE
Boven Veen Polder
Station H.S.
Station
Willems oord
Zuider Bosch
Laan Nieuwe
Leyden
Utrecht
Wagner & Debes Leipzig

was formed in the 15th cent. by the overflow of the Rhine and the gradual crumbling away of the banks of the Y, and afterwards increased so considerably as to imperil the towns of Amsterdam, Haarlem, Leyden, and Utrecht. The operations for draining the lake were begun in 1840, and completed in 1853, at a cost of 13½ million florins. The area of this vast 'polder' (see p. xxviii) is about 72 sq. M., and the land thus reclaimed realised an average price of 200 fl. per acre, while its present value is estimated at 800 fl. per acre. It is encirled by canals, used for purposes of drainage and irrigation. The population of this district is now about 2000. The engines with their lofty chimneys, constructed originally for the purpose of pumping out the water of the 'Meer', and now used in draining it, are worthy of the notice of engineers.

At *Halfweg*, the 'halfway' station between Haarlem and Amsterdam, there are strong lock-gates which separate the waters of the Y (pronounced āë) from the Haarlemmer Meer, and if opened would lay the country for 30 M. round, and even the dykes themselves, under water. The danger has been greatly diminished by the draining of the lake, but this is still regarded as a point which requires the constant attention of the water-engineers. The old château of *Zwanenburg* near the railway, dating from the 17th cent., with its four heraldic birds over the pillars of the gateway, is now the residence of the inspector of the canals. The Inn *Ter Hart* is adjacent. About 250 years ago the château (part of which is now a beetroot-sugar manufactory) lay nearly ½ M. from the Haarlemmer Meer, which before it was drained had advanced to the very walls of the building.

52½ M. **Amsterdam**, with the conspicuous windmills erected on the old bastions of the fortifications, now becomes visible; see p. 203.

33. The Hague.

Railway Stations. 1. *Holland Station* (Pl. C, D, 6), for Rotterdam, Leyden, Haarlem, and Amsterdam; 2. *Rhenish Station* (Pl. E, 4), for Gouda, Utrecht, and Amsterdam. The traveller is often pestered on his arrival by *valets-de-place*, who expect a fee of 2 fl. for accompanying him through the town and to Scheveningen, but their services are quite unnecessary, unless the traveller be much pressed for time.

Hotels. *Hôtel Bellevue (Pl. a), near the Park and the station of the Rhenish railway, small, but of the highest class; *Hôtel de l'Europe (Pl. b), Lange Houtstraat 61; *Hôtel Paulez (Pl. c), opposite the theatre; *Oude Doelen (Pl. d), Turnoiveld 240, near the theatre *(doel*, a common sign for inns in Holland, means 'target'; *doelen*, 'shooting gallery'), R. 1¼, D. 2½ fl.; *Hôtel de Turenne (Pl. e), Nieuwe Markt, R. and B. 1 fl. 70, L. and A. 70 c., D. 2¼ fl.; Twee Steden (Pl. g), well spoken of, and Groote Keizershof, both in the Buitenhof; *Hôtel Baesjou (Pl. i), in the Spui Straat, R. and B. 1 fl. 75, D. 2¼ fl., A. 50 c.; Pays-Bas, near the railway station; Lion d'Or, Hofstraat; Zeven Kerken van Rome and Hôtel Pico (Pl. m, good) in the Spui.

Cafés. *Zuid-Hollandsch*, Groenmarkt, near the town-hall; *Café Français*, S. side of the Plein; *Belvedere*, Buitenhof. — **Restaurants.** *Van der Pijl*, Plaats 18, dinner 1 fl. and upwards; *J. R. Buwalda*, also in the Plaats. — **Beer.** *Heisser*, Raamstraat, D. 1 fl.; *Linke*, Vennestraat 20; *Bayrisches Bierhaus*, Wagenstraat; *Erlangen*, Wagenstraat 4, good beer from the German town of that name. — **Confectioner:** *Monchen*, Houtstraat.

Warm Baths at the back of the Groote Kerk at Scheveningen (50 c.).

Cabs (at the stations, in the Buitenhof, Plein, and Huygensplein). *Per drive* in the town: 1—2 pers. 50, 3—4 pers. 85 c., luggage 5 c. each package; to the *Huis in 't Bosch*, 1—4 pers. 1 fl. there and back, with stay of half-an-hour 1½ fl.; to *Scheveningen* with one horse 1¼, with two horses 1¾ fl.; there and back with stay of half-an-hour 1¾ or 2½ fl.; to the Hôtel des Bains, Hôtel d'Orange, and Hôtel Garni 1½ or 2 fl., there and back 2 or 2¾ fl., each box 7½ c. — *Per hour* in the town or to Scheveningen, 1—2 pers. 1 fl., 3—4 pers. 1¼ fl., tolls extra. — **Omnibus** 20 c. per drive, without luggage.

Tramway. *To Scheveningen.* Two lines run to the Hôtel des Bains, in ½ hr., one passing through the village, and the other direct (see Plan), starting from the *Kneuterdijk* (Pl. C, 3) 3—6 times every hour; fare 20 c., after 5. 30 p. m. 25 c.

Post Office (Pl. 29), at the back of the Groote Kerk, open from 6 a. m. to 10 p. m.

Telegraph Office at the Binnenhof, near the Museum.

Theatre in the Plein. French plays on Mondays, Thursdays, and Saturdays, Dutch in winter only, on Tuesdays and Fridays. Performances begin at 7. Loge à salon 3 fl., stalles et loges grillées 2½, parterre 1 fl.

De Boer's Grand Bazar Royal (Pl. 2) in the Zeestraat (continuation of the Noord-Einde), to the l. on the way to Scheveningen, is a very attractive emporium of Japanese, Chinese, and other curiosities and fancy-articles of every description.

Couvée's Gallery of modern Dutch pictures, Lange Pooten 41; admission gratis.

English Church Service throughout the year.

Principal Attractions. Museum (p. 181), statues (p. 186), Binnenhof (p. 181), Stadhuis (p. 187), excursion to Scheveningen. The Museum is 1 M. from the railway-station. If the traveller starts at 6 a. m., he will have time to enjoy a bath at Scheveningen, see the fish-auction (p. 192), visit the Huis in 't Bosch on the way back, and reach the Hague between 10 and 11 o'clock.

The **Hague** (92,785 inhab., ⅓rd Rom. Cath.), Fr. *La Haye*, originally a hunting-seat of the Counts of Holland, whence its Dutch name *'S Graven Hage* (i. e. 'the count's enclosure', or 'hedge'), has for centuries been the favourite residence of the Dutch princes. From the 16th cent. downwards it was the political capital of the States General, and in the 17th and 18th centuries was the centre of all their most important diplomatic transactions. Owing, however, to the jealousy of the towns entitled to vote in the assembly of the states, the Hague was denied a voice in that body, and therefore continued to be 'the largest village in Europe', as it has sometimes been called, until Louis Bonaparte, when king of Holland, conferred on it the privileges of a town. Its aristocratic and prosperous appearance is due solely to the presence of the court and the numerous nobles and diplomatists who reside here, and not to the internal resources of the town itself.

No town in Holland possesses so many broad and handsome streets, lofty and substantial houses, and spacious and imposing

squares as the Hague. The N.E. quarter of the town is the finest part, where on the *Vijverberg*, the *Kneuterdijk*, the *Voorhout*, and the *Noordeinde* a number of well-built mansions are situated. The *Prinsengracht*, on the S. side of the town, is also a handsome street which merits a visit.

The neighbourhood of the *Vijver (i. e. fish-pond; Pl. C, D, 3), a sheet of water nearly in the middle of the town, enlivened by an island and swans, and surrounded by fine old avenues, is the most fashionable locality. The water is kept in motion by artificial means, fresh water being pumped by a steam-engine on the Dunes into the Vijver and thence propelled into the canals. The impetus thus given to it causes a slight stream towards Delft and Rotterdam where the water is finally pumped out into the Maas.

On the S.E. side of the Vijver is situated the **Binnenhof** (Pl. C, D, 3), an irregular pile of buildings, some of them of mediæval origin, formerly surrounded by a moat. The square formed by these buildings is entered by means of drawbridges. Several of the municipal and ministerial offices are situated here. In the centre of the square stands the *Stadslotery* (Pl. 33), formerly the hall of the knights, a brick building of the 13th cent., resembling a chapel, with lofty gables and two turrets. In the interior is a spacious hall with a fine Gothic roof. On the r. and l. sides of the Binnenhof are the halls where the two Chambers of the States-General hold their sittings (Pl. 39; No. 20, in the corner; custodian 25 c.).

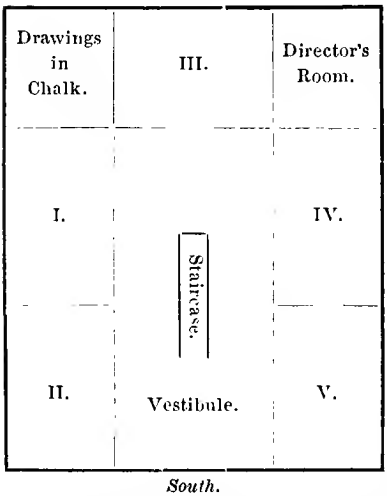
The history of the Republic, during its most glorious period, was sullied by two dark tragedies, of which the Binnenhof was witness. The influential *John van Oldenbarneveld*, the Grand Pensionary, or prime minister, of Holland, having incurred the displeasure of Prince Maurice of Orange by his opposition, the stadtholder, during a meeting of the States General, caused Oldenbarneveld to be arrested, together with his learned friends *Grotius* and *Hogerbeets*, the Pensionaries of Rotterdam and Leyden. The two latter were conducted to the castle of Loevenstein (p. 247), while the Grand Pensionary himself was condemned to death, 'for having conspired to dismember the States of the Netherlands, and greatly troubled God's Church' (comp. p. 247). On 24th May, 1619, the unfortunate minister, then in his 72nd year, was executed on a scaffold erected in the Binnenhof, after having written a touching vindication of his innocence to his family, and solemnly declared on the scaffold that 'he had ever acted from sincerely pious and patriotic motives'. The brothers De Witt also met with a cruel death in this square (see p. 187).

Passing through the N.E. gate of the Binnenhof, which is adorned with the arms of the County of Holland, we reach a house standing alone on the l., No. 29, with an entrance-court enclosed by a railing. This is the Mauritshuis (Pl. 25), erected by Prince John Maurice of Nassau, the Dutch governor of Brazil (d. 1679), and now containing the ***Museum**; on the upper floor are the pictures, on the lower the cabinet of curiosities (p. 186).

The *Picture Gallery, containing 318 works, chiefly of the Dutch and Flemish schools, is open from Monday to Friday inclusive from 9 to 3, and on Saturdays from 9 to 1, gratis; on Sundays

and holidays from 12 to 2 by tickets obtainable gratis at the Museum on the previous day till 12, or on the same day between 10 and 11 o'clock. Catalogue 50 c.

Ante-Room (beginning on the l.): 128. *Schalken*, Lady at her toilet, lighted by a candle; 205. *Van Dyck*, The Huygens family, six separate medallions, of very unequal value, probably grouped on canvas subsequently to their execution; 47. *Hondekoeter*, Birds, and a raven attacked by the others; *209. *Jordaens*, Faun and girl with fruit, half-figures life-size, boldly drawn, one of the master's best works. — On the r.: 222. *Snyders*, Stag-hunt, landscape by *Rubens*; under it, 187. *Phil. Wouwerman*, A camp; 184. *Phil. Wouwerman*, Riders and carriage drawn by six grey horses; 174. *Weenix*, Dead game; 200. *J. ('Velvet'), Breughel*, Paradise, figures by *Rubens*; 9. *N. Berchem*, Pastoral life; 127. *Schalken*, William III., Prince of Orange and King of England; 193. Prince Maurice, master unknown; 51. *Honthorst*, Prince William II.; 15, 16. *F. Bol*, Admiral de Ruyter and his son. The other portraits of members of the House of Orange possess no artistic merit.



1. Saloon (beginning on the l.): 29. *G. Douw* (more probably by *Schalken*), Woman with a lamp; 117. *Rembrandt* (earliest period), Portrait of a young man; 102. *Netscher*, Small portrait; 165. *Van de Velde*, Beach at Scheveningen; 221. *Snyders*, Kitchen with vegetables and game, figure by *Rubens*; 33. *Cesar van Everdingen* (elder brother of the celebrated landscape-painter), Portraits of the family of the Grand Pensionary Stein, in a picture where Diogenes is represented 'seeking for a man' in the market-place at Haarlem, figures coarse and somewhat grotesque; 106, 107. *A. van Ostade*, Interior of a rustic tavern; Village scene: The Fiddler; 17. *Jan & Andries Both*, Large Italian landscape; 224. *Teniers junr.*, Alchemist in his laboratory. — 191, 192. William I., Prince of Orange, before and after death, by unknown masters.

*135. *J. Steen*, Poultry-yard. The picture represents a platform with several steps leading to a court with a brook flowing through it, and an old leafless tree on the right with a peacock on one of its branches. Ducks are paddling in the water, and pigeons

and fowls picking up grain from the ground. On one of the steps sits a girl with a saucer, out of which a lamb is drinking. A bald-headed man-servant with a basket of eggs is speaking cheerfully with her, while another standing on the platform with a fowl under his arm looks at her laughingly. The last is a remarkably characteristic and life-like figure.

74. *Metsu*, Lady writing, a man behind her, and a mandoline-player in the background; *185. *Ph. Wouwerman*, Landscape, known as the 'hay-waggon'.

**115. *Rembrandt's*, celebrated School of Anatomy, painted for the Amsterdam guild of surgeons in 1632, formerly in the Anatomical School at Amsterdam, purchased by King William I. for 32,000 fl. (comp. also p. Introduction).

'This picture represents the celebrated anatomist *Nicolaus Tulp*, a friend and patron of Rembrandt, in a vaulted saloon, engaged in explaining the anatomy of the arm of a corpse. He wears a black cloak with a lace collar, and a broad-brimmed soft hat. With his half-raised left hand he makes a gesture of explanation, while with his right he is dissecting a sinew of the arm of his subject. The corpse lies on a table before him. To the right of Tulp is a group of five figures; and two other men are sitting at the table in front. These listeners are not students, but members of the guild of surgeons of Amsterdam, as shown by a paper held by one of them. They are attending to the lecture with very various expressions. They are all bare-headed, dressed in black, and with turned over collars, except one who still wears the old-fashioned, upright ruff. There are perhaps other persons present in the hall, as Tulp appears to be looking beyond the picture, as if about to address an audience not visible to the spectator; and it is here worthy of remark that Rembrandt's compositions are never imprisoned in their frames, but convey an idea of a wide space beyond them. It is somewhat singular that the spectator seems hardly to notice the corpse lying before him at full length, the feet of which he can almost touch, although it is strongly lighted in contrast to the surrounding black garments and most faithfully presents the peculiar hue of a dead body, leaving no doubt that it was painted from nature as well as the living heads. The admirable art of the composition consists in its power of riveting the attention to the living in the presence of death. The painting is signed at the top, *Rembrant, 1632*'. *Burger. Musées de la Hollande.*

*138. *Jan Steen*, Portrait of himself and his family, an unusually large picture for this master, boldly and energetically painted in his best style.

'The worthy Jan Steen has here assembled his whole family around him. The group consists of eleven persons. The principal place at the table is of course occupied by Jan himself, a figure with long hair and a broad hat, laughing and smoking, and apparently about to drink. At his left is his wife, a corpulent lady in a blue fur-trimmed velvet jacket, filling a pipe, which one is almost tempted to think is for her own use. Jan's aged mother, to the l. in front, is dandling a grandchild on her knees, while his father by the fireside, in spectacles, is singing from a sheet of music accompanied on the flute by Jan's eldest son, a handsome lad, almost grown up. In the immediate foreground are a dog, some copper utensils, and a mortar on which the master has placed his signature'. *Burger. Musées de la Hollande.*

88. *W. Mieris*, Grocer's shop; 26. *Ph. van Dijk*, an imitator of Adr. van der Werff, Man sitting at a desk; 176. *Van der Werff*, Flight into Egypt; 134. *J. Steen*, Dentist.

II. Saloon. To the r., next the door: *28. *G. Dow*, Lady with a child in the cradle, and attendant; a carefully executed picture, frequently called 'the household', or 'the young housekeeper', one of the gems of the museum, and of equal merit with the celebrated 'dropsical lady' in the Louvre; date 1658. *113. *P. Potter*, Landscape with cows and pigs; *85. *F. van Mieris*, Boys blowing soap-bubbles; 116. *Rembrandt*, Susanna in the bath; 87. *F. Mieris*, Portraits of the painter and his wife.

**114. *Rembrandt*, Presentation in the Temple.

'In the middle of the Temple, the fantastic architecture of which is lost in the darkness, the light is concentrated on a group of seven persons. Simeon with eyes raised towards heaven, and wearing a robe glittering with gold, is represented kneeling, with the infant Christ in his arms; the Madonna, in a light blue robe, with folded hands is also kneeling; while Joseph on his knees offers the sacrificial doves. A little to the left, as a counterpoise to Simeon, is the high-priest, with a long flowing robe, and almost turning his back to the spectator, raising his right hand, which gleams in the strongest light, in an attitude of benediction. Behind the Virgin are two rabbis. To the left, in the background of the aisles, several groups are observed in the twilight, and to the right in the chiaroscuro are a number of people ascending and descending a stair. On the same side, quite in the foreground, are two venerable old men sitting on a bench. The back of the bench bears the monogram R. H. (Rembrandt Harmensz) and the date 1631. This admirable little work, of the master's earliest period, already exhibits the bold touch and the striking effects for which Rembrandt is famous, but the Madonna, who stands in the full light, is somewhat cold and insignificant in character. *Burger. Musées de la Hollande.*

*203, 204. *Van Dyck*, Portraits, erroneously known as the Duke and Duchess of Buckingham, but, according to the newest catalogue, 'Sir . . . Sheffield and his wife Anna Wake', as the armorial bearings in the corner appear to indicate.

Then, to the l. of the door: 136. *Steen*, Physician feeling a girl's pulse; 12. *Berchem*, Cavalry-fight in a defile; *206. *Van Dyck*, Portrait of the artist Quint Simons, one of the finest painted by the master before he went to England; 145. *Terburg*, Portrait of the artist in his costume as burgomaster; 40. *Corn. de Heem*, Flowers and fruit. — 121. *Rembrandt*, Old man; 123. *Jac. van Ruysdael*, Seashore; *118. *Rembrandt*, An officer; *144. *Terburg*, An officer holding a letter which appears to have been delivered to him by a trumpeter, known as 'the dispatch', or 'the interruption', unfortunately darkened by age and obscured by a thick varnish. 186. *Ph. Wouwerman*, Battle; *213, *214. *Rubens*, Isabella Brant and Helena Fourment, the master's first and second wife, both admirably executed; 122, 124. *Ruysdael*, Waterfall; View of Overveen, near Haarlem; 73. *Van der Meer*, Landscape near Delft; 137. *Steen*, Physician at the bedside of a patient.

III. Saloon (beyond the staircase): 48. *Hondekoeter*, Menagerie of William III. at the palace of Loo (p. 253). — 173. *Weenix*, Swan, stag, and dead game in a landscape; 215. *Rubens*, Portrait of his father-confessor Michael Ophovius, afterwards bishop of

Hertogenbosch; 6. *L. Backhuizen*, Sea-piece; 5. *Backhuizen*, William III. of England at the Orange Polder on his return from England in 1692; 192. William I. of Orange by an unknown master.

**111. *Paul Potter's* far-famed Bull, the most popular picture in the collection, remarkable as one of the few animal-pieces which the master painted on so large a scale. The picture was carried off to Paris by the French, and was regarded as fourth in point of value among all the pictures in the Louvre. The three which ranked before it were Raphael's Transfiguration, Domenichino's Communion of St. Jerome, and Titian's Martyrdom of St. Peter. This celebrated picture was purchased in 1749 for 630 fl., but before it was restored by the French the Dutch government offered 60,000 fl. to Napoleon for its restoration. Much, however, as the bull, which has a cow, a sheep and lamb, a ram, and a shepherd as companions, has been praised, it must in candour be admitted that several of the master's smaller animal pieces are more attractive and perfect. The large animals in this work are in too strong relief, and the light is distributed somewhat monotonously over the whole picture without being softened by intermediate tones.

14. *Bloemart*, Banquet of the gods, Marriage of Peleus.

*139. *Jan Steen*, The oyster-feast, sometimes styled a 'picture of human life', many persons being of opinion that Steen painted scenes of conviviality with the same moralising tendency as Hogarth, for the purpose of rebuking human follies and vices. The picture contains about twenty persons. While the elders are enjoying their oysters, the children are playing with a dog and cat. Jan Steen himself plays a merry air, while a young woman is looking towards him, and a portly boor is laughing, glass in hand. In the background are card-players and smokers. This is one of the master's best works.

223. *D. Teniers junr.*, Kitchen. (The adjoining apartment contains a number of drawings in chalk of the 18th century.)

IV. Saloon (beginning on the l.): 256. *Murillo*, Spanish herdsman; 256. *Roger van der Weyden*, long erroneously ascribed to Memling, Descent from the Cross; 257. *Velasquez*, Charles Balthasar, son of Philip IV. of Spain; *255. *Murillo*, Virgin and Child.

V. Saloon (beginning on the l.): 238. *Holbein*, Portrait of Rob. Chesemann, with a falcon; 248. *Flemish School* (formerly attributed to Dürer), Portrait; 237. *Holbein*, Portrait of a lady; 249. *Dürer* (?), Portrait of a man, perhaps an original work by this master, but the latest catalogue omits the name as insufficiently supported by authority; 240. *Holbein*, Portrait of a man, an excellent example of the master's later style, while the portrait of a lady, No. 237, is a specimen of his earlier style when he resided at Bâle; 239. *Holbein*, Portrait of Jane Seymour, queen of Henry VIII. of England; 284. *Tintoretto*, A magistrate; 274. *Cignani*, Adam and Eve. — Moreover some copies from Italian works.

The ground-floor of the same building contains the CABINET OF CURIOSITIES, open to the public at the same hours as the Picture Gallery (gratis). Those who desire to examine the collection minutely should purchase a catalogue (50 c.), as a few only of the 750 objects it comprises can be mentioned here. Several rooms are devoted to curiosities from China and Japan, others to objects of interest from the Dutch colonies and other parts of the world. The collection of historical relics begins with the famous wooden goblet of the Gueux, or first revolutionary party in the Netherlands, and ends with the fragments of the gallant Van Speyk's gunboat (see p. 123). The collection is so copious as to fatigue and bewilder the visitor.

I. Room (left): Cabinet with Chinese costumes. In the corner: Mandarin 'en petit costume'. Stained glass, representing the rice and tea harvest; views of Canton, review of troops, etc.; Chinese court of justice and execution of the sentence (in a glass-case); portrait of the emperor, with moveable head. In a glass-cabinet in the centre, Chinese fruits in wax.

II. Room: Japanese objects. Cabinet with Japanese tools, apparatus of a copper-mine; figures of soldiers; musical instruments and weapons; armour of a general; caricatures, etc. from Japan; Japanese costumes, masks. In the centre: Saloon of the Dairi, the spiritual emperor of Japan, with different figures; Japanese letters, printing ink, paper, etc. in glass-case.

III. Room: Japanese fancy articles, toys, porcelain, rich costumes, specimens of artistic workmanship, etc. In a cabinet by the wall, model of a Japanese temple. In the centre, glass-case with a model of the island Desima, the Dutch factory, beautifully executed in all its details by Japanese artificers.

IV. Room: Costumes from the E. and W. Indies, and from Zeeland; domestic arrangements of the natives of Surinam; idol from the island of Ceylon. On the wall of the chimney-piece Indian weapons; cap of the Sultan of Java; relief panorama of Mont Blanc, the Valley of Chamouny, and the Simplon.

V. Room: Cabinet of tortoise-shell containing a large model house, constructed by order of Peter the Great (p. 227), who purposed taking it to Russia, in order to present to the Empress a view of the interior of a house at Amsterdam. The work is said to have occupied 25 years, and to have cost 30,000 fl. — Chair and goblet used by Gen. Chassé at the siege of Antwerp (p. 100); chair from the prison in which Oldenbarneveld was confined (p. 181); a cannon, gilded, and plated with silver, presented by the Handels-Maatschappy, or Trading Company, to Admiral de Ruyter. In the central glass-cabinet, reminiscences of Prince William of Orange (p. 176), articles of dress worn by him on the day of his assassination; armour of Admiral de Ruyter, with a gold chain and medal presented to him by the States-General; baton of Admiral Hein (p. 177); bowl and goblet of the Gueux (p. 68); reminiscences of Van Speyk (p. 123), etc.

The PLEIN, an extensive square on the E. side of the Museum, is adorned with the ***Statue of Prince William I.** (Pl. 36), in bronze, by *Royer*, erected in 1848. The statue is represented with one finger slightly raised, in allusion to his well-known taciturnity. His favourite motto, *'saevis tranquillus in undis'*, and the dedication of the monument by *'the grateful people to the father of their fatherland'*, are inscribed on the pedestal. On the S.W. side of the Plein is the *Colonial Office*, and adjoining it on the S., with an entrance-court and portico, is the *Hoog Geregtshof* (Pl. 4).

The BUITENHOF (Pl. C, 3) a large open space adjoining the Binnenhof on the S. W., and also bounded on the N. side by the Vijver, is adorned with a **Statue of William II.** (Pl. 23) (d. 1849) in bronze, with four figures at the sides emblematical of princely dignity, history, prosperity, and military glory. The names *Badajoz*, *Vittoria*, *Salamanca*, *Quatre-Bras*, *Waterloo*, *Hasselt*, and *Leuven* indicate the battles at which the prince was present.

The **Gevangenpoort** (Pl. 3) is an ancient tower with a gateway leading from the Buitenhof to the Plaats. In 1671 *Cornelis de Witt*, who was falsely accused of a conspiracy against the life of the stadtholder William III., was imprisoned here. His brother *John de Witt*, the Grand Pensionary, hearing that his brother was in danger, hastened to the tower to afford him protection. The infuriated populace, who had been stirred up by the enemies of the two brothers, and induced to believe in their guilt, availed themselves of this opportunity, and, having forced their way into the prison, seized the persons of their ill-fated victims, whom they literally tore to pieces with savage cruelty (comp. p. 181).

Adjoining the Buitenhof on the S.W. is the *Vegetable Market*, and beyond it the **Fish Market** (Pl. B, 3), with the covered building where the fishermen of Scheveningen offer their fish for sale.

The *Groote Kerk* (Pl. 9) of St. Jacob, a sober Gothic edifice of the beginning of the 14th cent., contains a few monuments. The other churches are uninteresting.

The ***Town Hall** (Pl. 35) is worthy of a visit on account of the four large pictures by *Jan van Ravesteijn* which adorn the great hall. They are very pleasing examples of the corporation pieces so common in Holland. One represents six officers of the white arquebusiers, the second upwards of twenty arquebusiers engaged in an animated conversation, and strikingly life-like. The third represents the town council, consisting of twenty persons seated round the council-table. The costume is not that of the 17th cent., but of an earlier period, with tall, narrow-brimmed hats and upright ruffs, and accords well with the grave and dignified deportment of the figures. The fourth picture, Ravesteijn's finest work, represents fifteen members of the town-council in half-figure sitting at their green table, with which their black dress contrasts admirably. The only colours the picture contains are green, black, and the flesh-tint of the faces, and the effect is very harmonious and pleasing. The town-hall also contains a large shooting-gallery picture ('Doelenstukk') by *Van der Helst*. Catalogue 25 c.

The *Royal Palace* (Pl. 26) in the 'Noordeinde' street, containing handsome apartments and some good family portraits, was erected by the stadtholder William III. Visitors admitted only during the absence of the royal family (apply to the porter).

Opposite the palace is the equestrian ***Statue of Prince William I.** (Pl. 37), in bronze, designed by Count Nieuwerkerke and

modelled by *Royer*, erected by King William II. in 1845. On the pedestal are the arms of the seven provinces. The monument stands outside the garden-gate of the modern Gothic palace of the last king, now the *Palace of the Prince of Orange* (Pl. 27), the chief façade of which is on the S. side, towards the Kneuterdijk.

The WILLEMS-PARK at the N.W. corner of the town, on the way to Scheveningen, is adorned with the imposing ***National Monument** (Pl. 25 a), begun in 1863 and inaugurated in 1869, to commemorate the restoration of the Dutch independence in 1813 and the return of Prince William Frederick of Orange, who afterwards became king. On the massive substructure rises a lofty rectangular column bearing a smaller one which is adorned with the arms of the kingdom and the seven provinces, the whole being crowned with a Batavia in bronze, holding a banner in her right hand and a sheaf of arrows in the left, with the lion of the Netherlands at her feet. On the side facing the town Prince William Frederick is represented in his coronation robes, swearing to maintain the constitution. At the back are Gysbert Karel van Hogendorp, Fr. Ad. van der Duyn, and Count L. van Limburg-Stirum, the leaders of the rising of November, 1813. The figures on the narrow sides are emblematical of Liberty and Law. All these figures are in bronze, having been modelled by *Jaquet* and *Van Kempen*. Two reliefs on the round part of the pedestal represent the rising of the people and the arrival of the king. The whole monument was designed by *W. C. van der Pieterszen*. — Near it is *De Boer's Bazaar* (p. 180).

On the E. side of the LANGE VOORHOUT (the finest *place* in the town, planted with trees and enclosed by handsome houses), not far from the above-mentioned palaces of the King and the Prince of Orange, is situated the **Navy Office** (Pl. 21) where a collection of models of ships and objects of nautical interest is preserved (fee 1 fl. for 1—2 pers., 2 fl. for a party). The specimens of 'camels' are also worthy of notice. These were vessels filled with water, and attached to each side of ships of heavy tonnage when unable to pass over the shoals of the Zuiderzee; the water was then pumped out, and the ship thus raised several feet higher out of the water. This apparatus has been disused since the construction of the North-Canal.

Farther distant, on the W. side of the Lange Voorhout, is a spacious edifice containing the royal **Library** (Pl. 1), open to the public daily except Sundays and holidays. The miniatures in the prayer-book of Philippe le Bon of Burgundy, painted in grisaille, are of great artistic value; several of them, such as the Annunciation and Coronation of the Virgin, are ascribed to *Memling* (?). The prayer-books of Marie de Medicis, Catharine of Arragon, etc. also merit inspection.

The valuable collection of **Coins, Medals, and Gems** in the same building is open on Mondays, Wednesdays, and Fridays, 9—3 o'clock. It contains upwards of 40,000 coins and medals, and 300 cameos, most of them antique, including the Apotheosis of the Emp. Claudius, one of the largest known.

The following are among the finest: Head of Hercules; bust of Bacchus; Faun attempting to rob a Bacchante of her robe; reversed lyre with horns represented by two dolphins, crowning the head of Cupid with roses, grouped artistically with the panther of Bacchus, holding the thyrsus in its front paw; mask with large beard and open mouth; Venus and Cupid; Cybele riding on the lion; giant dragging a griffin from a cavern; helmeted head in profile, with long beard; Homer as a statue; several portrait-heads; head of Medusa, in the most beautiful cornelian, a modern work. The catalogue of the director gives full particulars about every object in the collection.

The Korte Voorhout is adorned with an octagonal sandstone monument (Pl. 3 a) to *Duke Charles Bernhard of Saxe-Weimar* (d. 1862), who distinguished himself in the Dutch service at the Battle of Waterloo in 1815, and in the battles against the Belgian insurgents in 1831, and subsequently devoted himself to scientific studies. In the vicinity is the *Theatre* (Pl. 31).

On the Prinsesse-Gracht is the *Cannon Foundry* (Pl. 20), beyond which is the **Museum Meermanno-Westreenianum** (Pl. 7a), containing a fine collection of MSS. and specimens of early typography, coins, ancient vases, etc., bequeathed by Count Meermann (d. 1816) and Baron Westreenen (d. 1850). The most interesting MSS. are a book of the Gospels of the 9th cent.; a Flemish Bible in rhyme, of 1332; a French Bible with miniatures by Jan of Bruges, of 1371; the Ethics of Aristotle in French, of 1376, with miniatures in grisaille; and several others of the early Flemish and Dutch schools. Unfortunately the museum is open only on the first and third Thursday of every month only, 10—4 o'clock. Tickets are issued on the previous day, 10—3 o'clock, by the director of the library (p. 188).

The **Zoological-Botanic Garden** (Pl. E, 2) is a favourite place of recreation, but contains few animals. Admission 50 c.; those who make a prolonged stay at the Hague may subscribe. Concert on Monday evenings, admission 1 fl. (restaurant in the garden). In the vicinity is a station of the canal-boats to Scheveningen.

To the S. of the Zoological Garden is the *Maliebaan*, the drilling-ground of the garrison. Farther on begins the celebrated and beautiful ***Park** *(het Bosch)*, a plantation intersected by avenues in different directions, and about 3 M. in length. On Sundays from 2 to 4, and on Wednesdays from 6 to 8 o'clock, a band plays here and attracts numerous visitors. On the N. side the forest is converted into a deer-park *(Hertenkamp)*, where there are regular avenues of stately old trees near the road, while the more remote parts are in their primitive and natural condition.

In the Park, about $1^1/_2$ M. from the Hague, is situated the **Huis ten Bosch,** i. e. the 'House in the Wood', a royal villa, erected by the widow of Prince Frederick Henry of Orange in memory of her husband, the stadtholder of the Netherlands during the Thirty Years' War. The *Interior* is worthy of a visit. (Visitors ring at the door in the r. wing; fee 1 fl. for 1—3 pers., 2 fl. for a larger party.) The *Chinese and Japanese Room* contains bright-coloured embroidery with birds, plants, etc. The *Dining Room* is adorned with two mural oil paintings in grisaille, painted by *De Witt* in 1749, representing Meleager and Atalante, and Venus and Adonis in relief. The *Billiard Room* contains family portraits' one of which is by *Van Dyck* and another by *Netscher*. In the *Queen's Room: Gallait*, The insane wife of Philippe le Bel by his deathbed; opposite, *E. de Block*, Going to church for the last time, and several other pictures. The chief attraction is the **Orange Saloon*, an octagonal hall adorned with scenes from the life of the prince painted by artists of the School of Rubens (comp. Introd., p. XLVII), and lighted partly by the cupola above, and partly from the sides. The walls are about 50 ft. in height, the lower part being covered with canvas, while the upper part is of wood. The best of these paintings is that which covers the principal wall, by *Jordaens*, representing the triumph of the young prince over vice, sickness, and other enemies of youth. The others contain several bold and finely conceived groups, but exhibit numerous traces of the inaccurate drawing of Rubens' school, while the aggregate effect is far from pleasing.

The *Private Picture Galleries* of Baron *Steengracht van Oosterland*, on the Vijverberg, and M. *F. A. Hoffmann*, on the Kneuterdijk, at the corner of the Vijverberg, may be seen on application.

† 34. Scheveningen.

Comp. Plan of the Hague, p. 180.

There are three conveyances between the Hague and Scheveningen: (1) *Tramway*, see p. 180. (2) *Omnibus* every hour (in $^1/_2$ hr.), fare to Klein-Zorgvliet 10, to the Bath-house 20 (after 5.30 p. m. 25) cents, starting from the Plaats at the Hague (W. side of the Vijver), and from the Bath-house at Scheveningen. There is unfortunately no direct omnibus communication between the railway-station at the Hague and Scheveningen. (3) *Canal Boat* on the new canal 12—14 times daily in 25 min., fare 15 c.; landing-place at the Hague at the Prinzesse-Gracht, near the Zoological Garden. *Cabs*, see p. 180.

Hotels. *HÔTEL D'ORANGE, built by a company and opened in 1874, a large house situated on the Dunes, with about 180 apartments, including drawing rooms, reading-rooms, etc.; R. from $2^1/_2$, D. at 5 o'clock $2^1/_2$—3 fl., B. 75, A. 50 c. — Near this hotel is the *Pavillon*, a building containing twelve distinct suites of furnished apartments for families, each of which is let for 1500—1800 fl. for the whole season. — GRAND HÔTEL DES BAINS (*Het Badhuis*), the property of the city of the Hague, an extensive winged building on the Dunes, containing upwards of 100 rooms

at 1½ fl. and upwards per day, B. 60 c., D. at 5 o'clock 2—2½ fl., A. 30 c., porter extra (farther particulars, see tariff). A band plays every evening on the terrace, from 7 to 10 o'clock, for which each visitor is charged 1½ fl. weekly. Reading-room per day 25 c., week 75 c., fortnight 1¼ fl. — During the height of the season rooms are seldom to be obtained at these large hotels, unless previously ordered. Crowds of Dutch visitors from all parts of the country, most of whom dine at one of the hotels, spend the evening at Scheveningen on Sundays. — *Hôtel Garni, adjacent to the Bath-house, the property of a company, with about 190 rooms, R. 1 fl. and upwards, good cuisine, D. 1¾—2 fl., B. 60, A. 25 c., pension without room 3¼ fl. per day. — Hôtel Zeerust with a terrace, also situated on the Dunes, at the end of the principal street of the village, charges hardly lower than the above. — Hôtel Bellevue, at the N. end of the village, not far from the Hôtel Garni, and Zee en Duinzigt, both with terraces and view. — In the village, Belvedere, with a café. *Hôtels Garnis* of *J. Waterreus*, *Van Weert*, and others. Most of the lodgings in the village are poorly fitted up, and the air is less pure than on the beach. A distinct bargain as to charges should be made, and when adjusted its terms should be put in writing.

The traveller may prefer to take up his quarters at the Hague, and visit Scheveningen for the purpose of bathing only; but in order that this arrangement may be satisfactory he should have a carriage at his disposal. The full benefit of the sea-air is of course only enjoyed by those who live on the Dunes.

Baths. Machine with awning 70, without awning, generally used by gentlemen, 50 c.; subscription for 20 baths with towels 10 or 7 fl.; small machine, which is conveyed to the water's edge only, with one towel, 20 c.; subscription for the whole season 7½ fl.; fee 10 c. for each bath, or 1 fl. 20 c. for 20 baths. Gentlemen bathe on the N., ladies on the S. side of the Bath-house.

Most of the charges at Scheveningen are about one-quarter higher than at Ostend or Blankenberghe, the favourite Belgian watering-places.

Warm Baths of salt-water (75 c. and fee), vapour-baths, etc. at the Bath-house, well fitted up. **Bath Physician,** Dr. *Mess.*

Donkeys. Per ½ hr. 20 c., ½ day 1 fl. 25 c.; with small carriage, per hour 50 c., ½ day 2 fl.; carriage and pair of donkeys, per hour 75 c., ½ day 2½ fl.

Boating hardly obtainable. Tents, 'pavilions', and chairs may be hired on the beach. 'Le Petit Courrier' contains a list of visitors.

English Church at the Hague.

There are two roads between the Hague and Scheveningen:

1. The Old Road, paved with 'klinkers', constructed in the middle of the 17th century, leaves the town by the N.W. gate (Pl. C, 1), and is shaded by a triple row of trees, leading through plantations of fine old oaks and other trees, and affording a beautiful walk. On the l., halfway, is the royal château of *Zorgvliet*, once the residence of Cats, the Dutch statesman and poet (d. 1660). Farther on, we pass a row of villas, including *Klein Zorgvliet*, with pleasant new grounds *(Scheveningsche Boschjes)*. Distance from the Scheveningen Gate at the Hague to the beginning of the village 1½ M., to the beach 2¼ M.

2. The New Road leads direct from the N. end of the town (Pl. E, 1) to the Bath House, skirting the canal at first, and crossing it halfway. This route is uninteresting and shadeless.

Scheveningen, sometimes called *Schevelingen*, is a clean fishing-village with 8000 inhab., consisting of neat brick houses, and

sheltered from the sea by a lofty Dune. The late Gothic church, which was consecrated in 1472, with its pointed spire, once stood in the middle of Scheveningen, but on 1st Nov. 1570 a spring-tide swallowed up one-half of the village, consisting of 125 houses, so that the church now stands at the W. end. Behind the village the ground rises gradually, so that no view is obtained of the sea until the top of the Dunes is reached.

Near the church, not far from the *Hôtel Zeerust*, the several village sewers meet, and the effluvia arising therefrom, according to the direction of the wind, renders a stay here unadvisable. To the S.W. rises the *Monument*, an obelisk erected in 1865 to commemorate the return of William I. after the French occupation. A little beyond it is the *Lighthouse*.

On the N.W. side of the village is the *Pavilion of Prince Frederick*, where the royal family occasionally resides, beyond which is the *Telegraph*. Farther on are numerous well kept villas, the *Hôtel Bellevue*, the *Hôtel Garni*, and the *Bath House*, the last being $^3/_4$ M. from the village. Still farther is the new *Hôtel d'Orange*, erected in 1873 from designs by Cornelis Outshoorn, an architect of Amsterdam, near which are the numerous villas and other buildings belonging to the 'Scheveningsche Bouw-Maatschappy', or Scheveningen building company, chiefly erected by Outshoorn in 1872.

A *Terrace* of 'klinkers' leads along the Dunes, on the side next the sea, from the lighthouse to the 'new quarter', formed by the buildings just mentioned, affording a pleasant walk.

Scheveningen possesses upwards of a hundred fishing-boats *(pinken)*, the cargoes of which are sold by auction on the beach immediately on their arrival, the sale being announced by a public crier. The scene on such occasions is often very picturesque and entertaining. The herring-fishery is also prosecuted with considerable success, many of the 'pinken' occasionally venturing as far as the N. coast of Scotland.

A great advantage which Scheveningen possesses over the other watering places on the N. Sea is the proximity of the Hague and the beautiful woods a little way inland which afford a variety of shady walks.

In 1673 Admiral de Ruyter defeated the united fleets of France and England off the coast near Scheveningen.

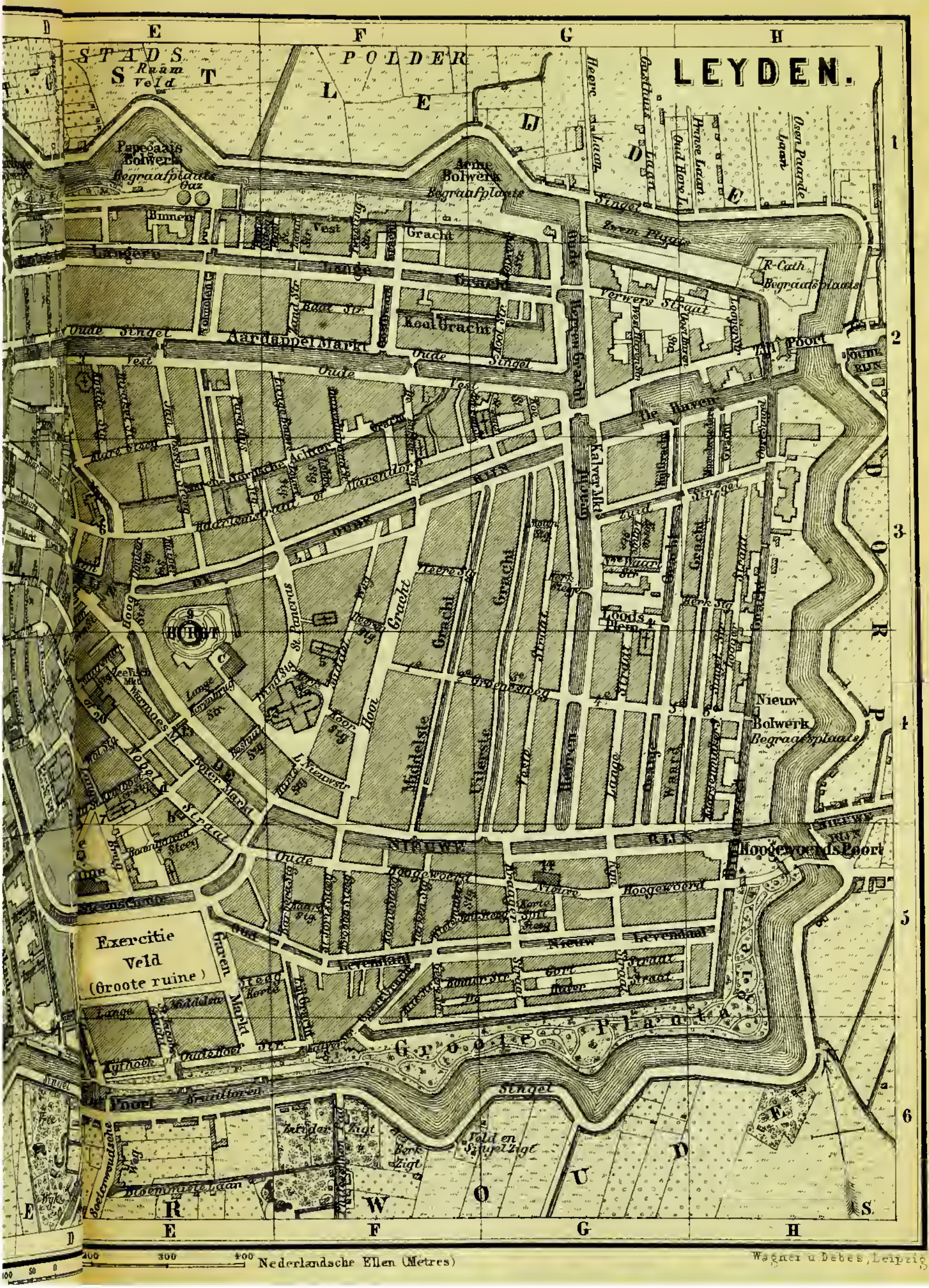
35. Leyden.

Hotels. Hôtel Verhaaf de Gouden Leeuw (Pl. a), Hôtel Smits de Zon (Pl. b), both in the Breedestraat; R. and B. 1½, D. 2 fl. — Logement den Burg (Pl. c), near the Burg; Hôtel Levedag (Pl. d), in the Breedestraat.

Café. *Zomerzorg*, near the railway-station, with pleasant garden, containing a large pond with gold fish, which are protected by wires from the attacks of gulls. *De Burg* (Pl. c), see above. Beer at *De Jong's*, Nieuwe Rijn.

Cab from the station to the town 60 c.

Hôtels.
a. Verhaaf de Goude Leuw D.3.
b. De Zon E.4.
c. Logement den Burg E.4.
d. Levedag E.4.
Kerken.
1. St. Pieterskerk D.4.
2. St. Pankras (Hooglandsche Kerk) F.4.
3. Mare Kerk E.2.
4. Waard of Oosters Kerk G.3.4.
5. Remonstrantsche Kerk F.4.
6. R. K. Lieve Vrouwe Kerk E.3.
7. " " St. Petrusk E.4.
Openbare Gebouwen.
8. Academiegebouwen C.5.E.5.
9. De Burgt E.3.4.
10. Concertzaal D.3.
11. De Doelen C.4.
12. Gemeenlandshuis van Rijnland D.3.4.
13. Korenbeurs en Brug E.4.
14. Museum, het Ethnografische G.5.
15. " " van Natuurlijk Hist. C.4.
16. " " van Oudheden C.D.3.
17. Observatorium. C.5.6.
18. Postkantoor D.3.
19. Schouwburg D.2.
20. Stadhuis E.4.
21. Tuin der Akademie C.5.
22. Ziekenhuis, Akad. B.C.2.
23. Zomer-Societeit C.2.
Station
Exerzitie Veld
Zomer Zorg
Rotterdam
Morsch Poort
Beesten Markt
Boom Markt
GALGENATER
DE RUN
Spoorweg
Doelen Gr.
Tuin der Akademie
Groen hoven
Singel
Free
Wyk
Geogr. Anstalt von
Echelle 1:10.900


LEYDEN.
STADS POLDER
Papegaais Bolwerk
Begraafplaats
Arme Bolwerk
Begraafplaats
Singel
Zwem Plaats
R. Cath. Begraafplaats
Lange Gracht
Oude Singel
Aardappel Markt
Koal Gracht
Oude Vest
De Haven
Zyl Poort
Oude Rijn
Marendorp
Kalver Mkt
BURGT
St. Pancras
Hooi Gracht
Middelste Gracht
Heeren Gracht
Groenesteeg
Nieuw Bolwerk
Begraafplaats
Nieuwe Rijn
Hoogewoerds Poort
Hoogewoerd
Nieuwe Levendaal
Levendaal
Exercitie Veld
(Groote ruine)
Garen Markt
Groote Plantsoen
Singel
Boter Markt
Breestraat
Steenschuur
Rapenburg
Nederlandsche Ellen (Metres)
Wagner u. Debes, Leipzig

Leyden, one of the most ancient towns in Holland (although probably not the *Lugdunum Batavorum* of the Romans, which is perhaps the modern Loosduinen, to the S. of the Hague), with 39,574 inhab., is sufficiently extensive to accommodate 100,000, a number it boasted of when at the height of its prosperity. The frightful siege of the town by the Spaniards in 1574, which lasted four months, will be remembered. William of Orange then caused the dykes to be pierced, inundating the country, and relieved the besieged by ship.

The *Rhine*, or rather the comparatively unimportant arm of that river which alone retains the name (p. 243), flows through Leyden, resembling a canal, and destitute of current except at low tide when the sluices at Katwijk are opened (p. 197).

The town still presents many picturesque mediæval features, and although most of the quaint old decorations are in the questionable taste of the 17th cent., they bear testimony to the former prosperity of the citizens, and their appreciation of artistic forms.

The most ancient edifice in Leyden is the **Burcht**, or *Burg* (Pl. 9), situated on a mound of earth in the centre of the town, and commanding a survey of the town and the environs as far as the Dunes. It is of circular form, and was originally a castle of Drusus, although it is sometimes stated that the foundations were laid by the Anglo-Saxon Hengist. The building, now restored and adorned with pinnacles, belongs to the garden of the Hotel Burg (admission 10 c. for persons not staying at the hotel).

Near the Burg is situated the **Church of St. Pancras,** or *Hooglandsche Kerk* (Pl. 2), a late Gothic stone edifice erected on the site of an earlier building in the 15th cent., and recently restored, with singular-looking spires in front and at the back. The nave is in the circular, the transept, aisles, and choir in the pointed style. The spacious interior is supported by thirty-eight massive buttresses. By one of these is the insignificant monument of the burgomaster Van der Werff (d. 1604), who in 1574 gallantly defended the town during the siege by the Spaniards.

A few paces to the W. of the Burg, a bridge with covered colonnades, used as a *Corn Exchange*, leads to the *Breedestraat* ('Breestraat'), the principal street in Leyden, which, with its continuation the Oude and Nieuwe Hoogewoerd, intersects the whole town in the form of an S.

In this street, on the r., rises the long **Stadhuis** (Pl. 26), a quaint, but picturesque building in the later style of the 16th cent., with a lofty flight of steps, and somewhat clumsy ornamentation. Over the side-entrance on the N. is the following inscription: '*nae s Warte h Vngernoot gebraCht had tot de doot bInaest zes d VIzent MensChen, aLs't god den heer Verdroot gaf hI Vns Weder broot, zo VeeL WI C Vnsten WensChen*' (i. e. literally: When the black

famine had brought to the death nearly six thousand persons, then God the Lord repented of it, and gave us bread again as much as we could wish). This inscription, which refers to the siege of 1574, is a chronogram, the capitals (among which W is reckoned as two V's) recording the date, and the 131 letters the number of days during which the siege lasted. The accuracy of this enigmatical record has never been impugned, but the traveller will probably be puzzled if he attempts to verify it for himself. The pictures formerly preserved at the Stadhuis are now in the new Museum (p. 196).

At the W. end of the Breedestraat is the **Museum of Antiquities,** or *Museum van Oudheden* (Pl. 16), open on Sund. 12—7, and on Tuesd., Thursd., and Sat. 11—4 o'clock, but shown at other times on payment of a fee (50 c. for 1—2 pers.). It occupies eleven rooms, and is most valuable in the Egyptian department.

Ground Floor. *Room I.* (r.): Indian idols in stone, Brahma, the 'Creator', Vishnu with the trunk of an elephant, the 'Destroyer', resting on skulls, in numerous examples of various sizes (sun, water, and fire, or power, wisdom, and justice, or the past, the present, and the future, the Indian Trinity, often represented as a body with three heads); an idol in the form of a bull of lava; relics from Carthage; custodian of a temple, a quaint figure with a sword. — *Rooms II.* and *III.*: Greek and Roman antiquities, statues, and inscriptions. — *Room IV.*: Egyptian antiquities, hieroglyphics, sarcophagi, statues, four statues from the entrance to the catacombs, votive tablets, Sphinx, captive Jews escorted by armed Egyptians, sun-dials.

First Floor. *Room I.:* Household gods of the Egyptians, papyrus scrolls, coffins, mummies, dogs, cats, fishes, crocodile, ibis, well-preserved heads of mummies, with teeth, earrings, and hair. — *Rooms II.* and *III.:* Egyptian mummies, trinkets, scarabæi, necklaces, bracelets, rings, mirrors, etc., all about 3000 years old. — Halfway up the next staircase is an extensive collection of Egyptian MSS. on papyrus. — *Rooms IV.* and *V.:* Roman and Etruscan sarcophagi and monuments, cinerary urns in niches like the Roman columbaria.

Second Floor. Casts from the antique; Greek, Roman, and Etruscan bronzes, weapons, helmets; Greek and Roman vases in the ancient and more modern style; models of ancient tombs.

Third Floor. Cork models of ancient structures; models of lake dwellings in the Lake of Zürich; model of a 'giant's grave' in the province of Drenthe (p. 257); Teutonic idols and relics from the same district.

The **Natural History Museum** (Pl. 15), Rapenburger Gracht, No. 28, open to the public daily, except Sundays, 12—4 o'clock,

is established in a building admirably adapted for the purpose. It is one of the finest collections of the kind in Europe, and is particularly well supplied with specimens of the products of the Dutch colonies in the E. and W. Indies. The cabinet of stuffed birds includes the collection of M. Temminck (d. 1858), one of the greatest European ornithologists. The cabinet of *Comparative Anatomy* is considered one of the most complete in the world.

The **Church of St. Peter** (Pl. 1), erected in 1315, with double aisles, is the largest church at Leyden, and the last resting-place of many distinguished men. The monument of the celebrated physician *Boerhave* (d. 1738) bears the modest inscription; '*Salutifero Boerhavii genio sacrum*'. Other monuments record the names of *Dodonaeus*, *Spanheim*, *Meerman*, *Clusius*, *Scaliger*, and other Dutch savants. The inscription on that of Prof. *Luzac* states that he perished in the explosion of 1807 (p. 197). A house in the Klok-Steeg, immediately adjoining the Pieters-Kerk-Plaats, bears an inscription to the effect that *John Robinson*, the leader of the first Puritan party banished from Englands lived, taught, and died here (1611—25).

According to a popular tradition, Prince William of Orange, after the siege of 1574, offered to reward the citizens for their gallant conduct in the defence by exempting them from the payment of taxes for a certain number of years, or by the establishment of an university in their city. The latter alternative is said to have been preferred, and a *High School*, or **University,** was accordingly founded in 1575. Its fame soon extended to every part of Europe. Hugo Grotius and Cartesius (Descartes), the greatest scholars of their age, Salmasius, Scaliger, Boerhave, Wyttenbach, and others resided and wrote here, and Arminius and Gomar, the founders of the sects named after them (p. 251), were professors at the university. Lord Stair (d. 1695), the celebrated Scottish jurist, spent several years in exile at Leyden, whence he accompanied his future sovereign William of Orange to Great Britain in 1688. Leyden still enjoys a high reputation as a seat of learning, especially as a school of medicine and natural science, owing to the very extensive collections which it possesses. Most of the professors (26, students 616) teach at their private residences (some of them still in Latin); a few only deliver lectures in the university-building itself (*Academie*, Pl. 8). The hall of the Senatus is adorned with portraits of all the professors, from Scaliger down to those last deceased. Niebuhr in his Roman History expresses his opinion that no locality in Europe is so memorable in the history of science as this venerable hall. Considerable sums of money have recently been granted for the erection of new buildings and the improvement of the collections. In February 1875, the university commemorated the three-hundredth anniversary of its foundation.

The **Botanic Garden** (Pl. C, 5), open to the public daily till 1 o'clock, is arranged according to the systems of Linné and Jussieu, and kept in excellent order. The collection of exotics, chiefly from the E. Indies, is very fine. The hothouses contain examples of the cinnamon-tree, the quinine tree, the coffee-plant, the cotton-tree, the mahogany-tree, the New Zealand flax-plant, the papyrus-tree, the bamboo, the sago-shrub, the camphor-tree, the 'fly-catcher', the arrowroot-plant, the tamarind-shrub, palms, etc.

In the Nieuwe Hoogewoerd, the E. prolongation of the Breedestraat, No. 108, is the **Ethnographical Museum** (Pl. 14), open daily (50 c. each person). The nucleus of the collection is a valuable assortment of Japanese curiosities brought to Europe by Col. *von Siebold*, who acted as a physician in Japan from 1822 to 1830, at a period when that country was not accessible to Europeans without danger. After the death of the founder in 1866 his collection was purchased by government. It comprises a domestic altar, the only one in Europe, figures of saints, images in bronze, surgical instruments, fans, parasols, magnets, toys, bons-bons, musical instruments, numerous objects in bamboo, anatomical figures, two suits of armour, flags, pictures, an idol, carefully wrought nets, numerous Japanese books, models of a country-house, etc., beautifully embroidered articles of dress, ornaments, pipes, knives, scissors, amulets, paper, playing cards, articles manufactured of straw, travelling-boxes, brooms, silk, fancy-articles, model of a burial-ground, altar from Thibet, paintings in curiously carved gilt frames, etc. The collection also contains numerous curiosities from Sumatra, Florida, Celebes, New Guinea, the Aroe Islands, etc., which have been added to it within the last few years.

The recently formed **Museum** in the Lakenhal (or cloth-hall, erected in 1642), on the Oude Vest (Pl. D, E, F, 2) contains a collection of pictures, including those formerly exhibited at the Stadhuis: *Corn. Engelbrechtsen* (1468—1533), Crucifixion with numerous figures, and wings representing Abraham's Sacrifice and the Miracle of the Brazen Serpent; *Lucas van Leyden* (1492—1533), Last Judgment, a picture of little value except as showing how little aptitude this master, whose engravings are so highly prized, had for works of this character; the picture moreover has almost entirely lost its original colour in the process of cleaning; *Ferd. Bol* (1609—81), Allegory in allusion to the peace of 1664; portraits by *Lievens*, *Nerschoten*, *G. Flink*, *F. van Mieris*, *Van Merk*, and others. The table on which the anabaptist John of Leyden worked when a tailor is also preserved here. The museum is open daily, 10—4 o'clock, admission 10 c.

The promenades near the Rijnburg Gate (Pl. C 1) are adorned with a modern statue of the celebrated physician *Herman Boerhave* (d. 1738), modelled by Prof. Strackée.

On the r. and l. sides of the Rapenburger Gracht are two large open spaces (on one of which some buildings connected with the university have recently been erected), planted with trees, and partially used as an esplanade, called the **Ruine** (Pl. E, 5). They were formerly covered with houses, and derive their present name from an appalling calamity, which took place on 12th Jan., 1807. Owing to some act of negligence, a barge laden with seventy casks of gunpowder lying in the neighbouring canal, took fire and exploded with fearful violence about half past 4 in the afternoon. Numerous houses and streets were instantaneously converted into a heap of ruins, while human beings, horses, carts, etc. were hurled into the air and dashed to atoms. Three schools with their pupils and teachers were entirely destroyed, and many hundreds of the other inhabitants also perished. In addition to this disaster a conflagration broke out, and raged in this quarter of the town with the utmost fury, having unfortunately extended to several large magazines of train-oil. Upwards of 800 of the finest houses in Leyden were either totally destroyed, or had to be taken down in consequence of the damage sustained.

In proportion to its population, Leyden has probably given birth to more celebrated painters than any other town in Holland. *Rembrandt* was born near Leyden in 1608. *Gerard Dow*, the son of a glazier, was born here in 1613, and became a pupil of Rembrandt in his 15th year. *Gabriel Metsu*, who was born at Leyden in 1615, was a genre-painter of great merit; and *Frans van Mieris*, the Elder, a pupil of Gerard Douw, an admirable painter of conversation-pieces, was born at Leyden in 1635 (see also Introd.).

Katwijk *aan Zee (Hôtel des Bains)* lies at the embouchure of the Rhine, 6 M. to the N. W. of Leyden (cab 5 fl. 50 cts.). A canal closed with huge gates here assists the sluggish river to empty itself into the sea. The mouth of the Rhine was completely obstructed by sand in consequence of a hurricane in the year 839, and from that period down to 1807 its waters formed a vast swamp, which is now almost entirely drained (p. 179). At length at the latter date the evil was remedied by the construction of a large canal with three locks, the first of which was furnished with two, the second with four, and that next to the sea with five pairs of gates. During high tide the gates are closed in order to exclude the water, which rises to the height of 12 ft. on the outside, while the level of the canal on the inside is much lower. At low tide the gates are opened for 5—6 hours in order to permit the accumulated waters of the Rhine to escape, and the masses of sand thrown up by the sea are thus again washed away. It is computed that 100,000 cubic ft. of water issue from the gates in a second. In stormy weather, when the wind blows towards the land, the tide does not fall sufficiently to admit of the gates being opened. The dykes constructed at the entrance to the canal and on the sea-shore are of most imposing dimensions. The foundations consist of piles driven into the loose sand, upon which a massive superstructure of masonry is placed. These magnificent works, undertaken during the reign of King Louis Napoleon by the engineer M. *Conrad* (p. 199), are the finest of the kind in Europe, and have recently been strengthened in consequence of an outlet of the Haarlemmer Meer having been conducted to this point. The neighbouring kilns convert the heaps of shells thrown up by the sea into lime, which is used in the construction of the dykes.

Katwijk is much frequented by Dutch visitors as a sea-bathing place in summer.

Endegeest, a country-house with pleasant grounds, halfway between Leyden and Katwijk, was for many years the residence of Descartes (Cartesius), who wrote his chief mathematical and philosophical works here.

36. Haarlem.

Hotels. HÔTEL FUNCKLER (Pl. a), in the Kruisstraat, 1/2 M. from the station, R. 1 1/4, B. 3/4, A. 1/4, D. 2 fl.; a few paces beyond it, LEEUWERIK (Pl. c.), a commercial inn; GOUDEN LEEUW, Zijlstraat, near the Groote Kerk. — On the r., at the egress from the station, are several cafés, where accommodation for the night may also be procured.

Cabs. With one horse: drive in the town 30 c., from the station to the town 50 c., luggage extra; to the Pavilion (p. 200) 80 c.; to Zaandvoort (p. 202) 3—4 fl. (driver's fee 1/2—1 fl.).

Haarlem, with 32,156 inhab., the seat of the governor of the province of N. Holland, one of the cleanest and most attractive towns in Holland, and possessing several thriving manufactories, lies on the *Spaarne*, which flows through the town in a curve. The old ramparts have been converted into public promenades. The town is surrounded by well-kept private gardens and pleasure-grounds. A great number of new buildings have of late sprung up near the station.

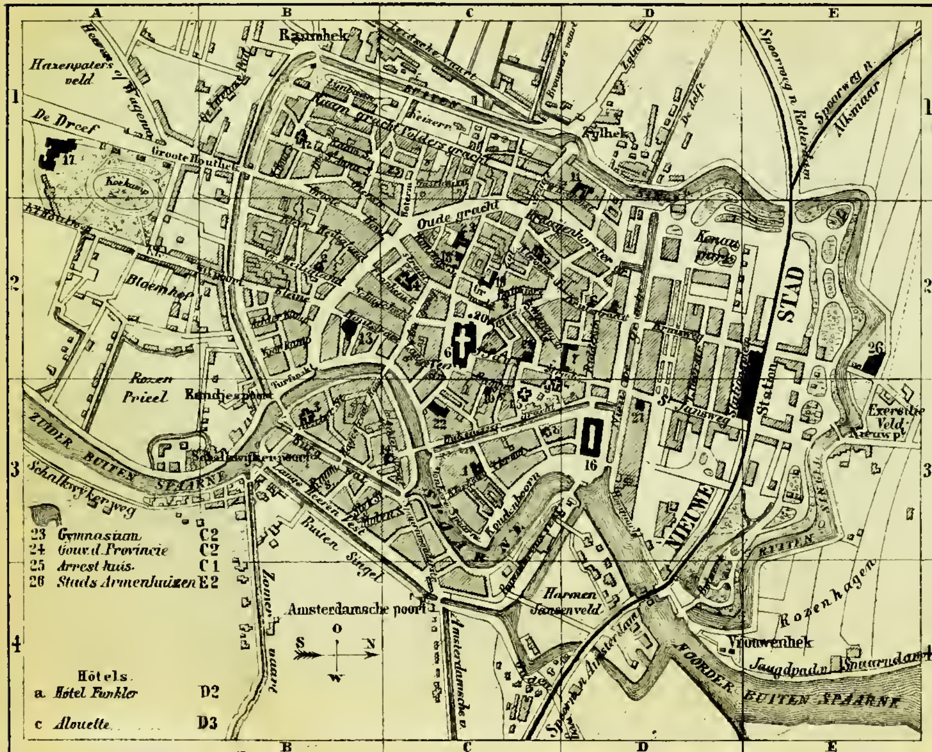
Haarlem was for a long period the residence of the Counts of Holland. Like Leyden, it sustained a most calamitous siege during the War of Independence, and was taken after a siege of seven months (1572—73) by the Spaniards under Frederick of Toledo, son of the Duke of Alva. Upwards of 10,000 of the inhabitants perished on this occasion, and the commandant, the Protestant clergy, and 2000 of the townspeople were executed by order of their conqueror. Four years later the Spaniards were again expelled. The town attained the height of its prosperity in the 17th cent., when its school of art was also of some importance.

The tasteful *Roman Catholic Church* near the railway-station was erected in 1843.

Nearly in the centre of the town lies the **Groote Markt**, in which are situated the Groote Kerk, the Stadhuis, the old *Fleshers' Hall*, a quaint Renaissance edifice of the end of the 16th cent., and the old town-hall, now the *Guard House*, dating from 1250.

The **Groote Kerk** (*St. Bavo*, Pl. 6), is an imposing and lofty cruciform church, erected at the close of the 15th century, with a tower 255 ft. in height, completed in 1516 (the sacristan demands 1 fl. for the ascent; extensive view from the summit). The nave, resting on twenty-eight columns, is separated from the choir by a brazen screen, adorned with figures and foliage. A cannon-ball in the wall is a reminiscence of the Spanish siege. The group in marble below the organ represents ecclesiastical poetry and music, expressing their gratitude to Haarlem for the erection of the organ.

Haarlem



Geograph. Anstalt von Wagner & Debes, Leipzig

Kerken

1	Bakenesser Kerk	C3
2	d. Broedergemeente	B2
3	St. Dominicus (R. C. Armhuis)	B3
4	Doopsgezinde	C2
5	St. Franciscus (R. C. Kerk)	C2
6	Groote kerk	C2
7	St. Janskerk	D.C2
8	Jansenistekerk	C3
9	St. Joseph (röm. cath.)	C3
10	Israëlietische kerk	C3
11	Luthersche Kerk	D1
12	Nieuwe Kerk	B1
13	Remonstrantsche Kerk	B2
14	St. Thomas (röm. cath.)	C3
15	Fransche Kerk	C3
16	Groote Kazerne	D3
17	Paviljoen Museum	A1
18	's Rijks Kweekschool voorschoolonderwijzers	C2
19	Stadhuis	C2
20	Standbeeld van Lourens Janszoon Coster	C2
21	Schouwburg nieuw	D3
22	Teyler's Museum	C3

A monument in the centre of the church is sacred to the memory of *Conrad* (d. 1808), the engineer who constructed the locks of Katwijk (p. 197), and his coadjutor *Brunings* (d. 1805). By the choir is the tomb of *Bilderdijk* the poet (d. 1831). The small models of ships suspended from an arch between the nave and S. aisle commemorate the 5th Crusade, under Count William I. of Holland. They date from 1668, the originals having fallen to decay. The pulpit in carved wood, with handsome brass railings, dates from 1435. A slab on a pillar near it marks the tomb of *Coster* (see below).

The **Organ*, constructed in 1735—38 by Christ. Müller, and thoroughly restored in 1868, was long considered the largest and most powerful in the world, and still ranks as one of the finest instruments in existence. Public recitals take place on Tuesdays and Fridays, 1—2 o'clock; at other times the organist may be engaged to play for a fee of 13 fl., which admits one or more persons.

The organ possesses 4 keyboards, 64 stops and 5000 pipes, the largest of which is 15 inches in diameter and 32 ft. long. Under the skilful hand of the organist the tone ranges from an exquisite 'piano' to the most overwhelming 'thunderstorm' with which the performance generally concludes. The hautbois, piano-forte, trumpet, whistle, etc. are imitated with marvellous accuracy, and the mimic chiming of bells is so perfect that the audience are tempted to doubt whether it is really produced by means of organ-pipes. The true capabilities of the vast instrument are, however, rarely brought into action during the public recitals.

In the large market-place in front of the church rises a bronze **Statue of Coster** (Pl. 20), designed by *Royer*, and erected in 1856.

The Dutch claim for their countryman *Lourenz Janszoon* of Haarlem, surnamed *Coster* (i. e. 'sacristan', from the office he held in the Groote Kerk), the honour of having been the real inventor of printing. It is proved by old documents that Coster discovered the art of cutting letters on wooden tablets and taking impressions from them, as early as 1423. The '*Spiegel onzer Behoudenis*' (mirror of our salvation), preserved in the Stadhuis at Haarlem, was printed in this manner. Coster then proceeded to use separate and moveable types made of wood, and afterwards of lead and zinc. Although there is little doubt, therefore, that he was the first inventor of printing, there is no foundation for the story that the secret was betrayed by an assistant of Coster to Gutenberg (1440) at Mayence. It is probable that the latter arrived at the same results by his own independent efforts, and it is certain that he was much more successful in his practice of the art.

The house in which Coster was born, opposite the Groote Kerk on the N. side, is adorned with his bust with a Latin inscription.

Opposite the principal façade of the Groote Kerk rises the **Town Hall** (Pl. 19), originally a palace of the counts of Holland, but remodelled in 1633. The **Museum* recently established here is open daily 10—3 (admission 25 c.; on Sundays 12—4, gratis; catalogue 25 c.). It contains a small but valuable picture-gallery, the only one where it is possible to become thoroughly acquainted with the jovial *Frans Hals*, the greatest colourist of the Dutch painters next to Rembrandt. The gallery contains no fewer than eight corporation pieces by this master,

which enable us accurately to trace the different stages of his development. No. 51, representing a Banquet of the officers of the Arquebusiers of St. George (in the large room, to the l., in the middle of the first wall), was painted in 1616, in his thirtieth year. Nr. 52, the same subject with different portraits, and No. 53, the Banquet of the officers of the Arquebusiers of St. Andrew ('Cluveniers Doelen') (third wall), were painted in 1627. His best period was probably about 1630, when he painted his finest work No. 54 (in the centre of the second wall), representing an Assembly of the officers of the Arquebusiers of St. Andrew, with fourteen life-size figures, comprising the colonel Jan Claaszoon Los, three captains, three lieutenants, two ensigns, and five sergeants. The next in order of time are (third wall): 55. Officers and sergeants of the Arquebusiers of St. George, 1639; and 56. The governors of the Elizabeth Hospital, 1641, which savours strongly of Rembrandt's style. Then, after a long interval, which the biography of the master has not explained, at the age of 80, he painted No. 57. (first wall, immediately on entering), The governors of the hospital for old men, and 58. The lady managers of the hospital for old women, both in 1664. The gallery also contains paintings by *Van der Helst*, such as No. 68, a corporation piece (fourth wall), and specimens of Coster's printing in the adjoining room.

The *Hofje van Beresteyn* and the *Hofje van Heythuyzen*, two béguinages founded by members of the families whose names they bear, also contain admirable portraits by *Frans Hals*, which have the advantage of remaining unaltered in their original places.

Teyler's Museum (Pl. 22) in the Damstraet, at the back of the Groote Kerk, contains collections of chemical, optical, hydraulic, and other instruments, the most powerful electric batteries in Europe, a laboratory, fossils, coins, books, a number of good modern pictures (by *Eeckhout*, *Schelfhout*, *Koekkoek*, *Schotel*, *Verveer*, *J. Koster*, etc.), valuable MSS., a cabinet of natural history, etc. The Museum was founded in consequence of a bequest of *Peter Teyler van der Hulst* (d. 1778), a wealthy Haarlem merchant, who left half of his property to be devoted to the promotion of science, and the other half to the poor. A certain sum is annually set apart for the purchase of prizes to be competed for by scientific essayists.

The ***Park of Haarlem** (or *Hout*, i. e. wood), on the S. side of the town, is a beautiful and extensive plantation of fine old beeches, intersected by walks, enlivened by tame deer, and provided with cafés and other places of holiday resort. A monument was erected here in 1823 on the spot where Coster first cut his wooden types.

In this wood, about $^1/_2$ M. from the *Houtpoort* ('wood gate'), and $1^1/_4$ M. from the railway station, is situated the **Pavilion** *(Paviljoen Welgelegen)*, a château erected by the wealthy banker

Mr. Hope of Amsterdam in the Italian style, afterwards purchased by Louis Napoleon, king of Holland, and now the property of government. The entrance is on the S. side, where two approaches lead to the picture-gallery, containing about 300 works of Dutch and Belgian artists, many of them mediocre (open to the public on Fridays and Saturdays 9—4, in winter 10—4 o'clock; on other days, except Sund., at the same hours, by payment of a fee of 25—50 c.; catalogue 50 c.).

Room I. (beginning on the l.): 59. *J. J. Eeckhout*, Marriage of Duke John IV. of Brabant with the beautiful Jacqueline of Bavaria; 215. *Pieneman*, Battle of Waterloo at the moment when the Prince of Orange, afterwards King William II. (d. 1849), is wounded, Wellington and his staff in the centre, a very large picture, 30 ft. in length, 21 ft. in height. On the r. and l. of the entrance to the 2nd Room, 275, 274. *Versteegh*, Effects of light and shade; 248. *P. J. Schotel*, Coast of Zeeland. — Room II. (situated to the r.; enumeration beginning on the l. as before); 158. *G. J. J. van Oos*, Flowers and dead game, and 167. Large flower-piece; 239. *Raden Saleh* (a Javanese prince), Buffaloes fighting with lions; 285. *A. Waldorp*, Slightly agitated sea; 3. *Assche*, Waterfall near Rochefort in the Ardennes. — Room III. (situated to the l.). At the entrance: *Godecharle*, Venus drawing water. On the l., 270. *E. J. Verboeckhoven*, Landscape with cattle; 151. *Nuijen*, Forest scene; 117. *Kruseman*, Philip II. taking leave of William of Orange in 1559 (see p. 122); 25. *Bosboom*, Tomb of Engelbert II. of Nassau in the principal church at Breda; 118. *Corn. Kruseman*, Praying to the Virgin in the forest; 130. *J. B. L. Maes*, Good Samaritan; 144. *F. J. Navez*, Meeting of Isaac and Rebecca; 157. *J. van Oos*, Flowers and fruit; 132. *J. H. L. Meyer*, Storm on the French coast; 286. *G. Wappers*, Van Dyck falling in love with a girl whom he has taken as a model for a Madonna; 131. *J. H. L. Meyer*, Wreck of the steamer 'Willem I.' on the coral reef of Lucipara in 1837; 119. *Corn. Kruseman*, Italian women and guitar-player. — Room IV. (rotunda): 172—202. *A. A. J. Paijen*, Views from Java.

The ground-floor of the same building contains the *Colonial Museum*, founded in 1871 (entered from the great avenue; open daily 1—4), which contains a copious collection of the products of the Dutch colonies, chiefly those in the E. Indies. Director M. F. W. van Eeden.

The **Bleaching Grounds** of Haarlem were a source of great emolument to the inhabitants before the discovery of bleaching linen with chlorine, and derived their advantage from the peculiar properties of the water in the neighbourhood. The linen brought to them from different parts of the continent was afterwards exported as 'Dutch linen'.

Haarlem is famous for its **Horticulture**. The flower-beds of the numerous nursery-gardens display their gayest colours, and diffuse their most delicious perfumes about the end of April and the beginning of May. Whole fields of hyacinths, tulips, auriculas, carnations, etc., grouped in every variety of colour, are seen on the S. and W. sides of the town. Many of the finest gardens in Europe are supplied with roots from Haarlem, and Holland claims the merit of having promoted horticulture to a greater extent than any other country in the world. One of the leading firms is that of *E. H. Krelage & Son*, who possess a beautiful winter-garden

and hothouses to the S. of the town, Kleine Houtweg 146—150 (Pl. A, 2; visitors admitted on writing their names in the visitors' book, best hours 10—12, 2—4, and in summer 6—8 also).

In 1636 and 1637 the flower-trade in Holland assumed the form of a mania, and tulips became as important an object of speculation as railway-shares and the public funds at the present day. Capitalists, merchants, and even private individuals entirely ignorant of floriculture, traded extensively in bulbs, and frequently amassed considerable fortunes. The rarer bulbs often realised enormous prices. It is recorded, for example, that a 'Semper Augustus' was sold for 13,000 fl., an 'Admiral Enkhuizen' for 5000 fl., an 'Admiral Liefkenshoek' for 4000 fl., etc. A single Dutch town is said to have gained upwards of 10 million fl. by the sale of tulip-roots in one year, and a speculator at Amsterdam realised 68,000 fl. in four months in the same manner. At length, however, a corresponding reaction set in, and the mania speedily subsided. The prices fell so rapidly that many of the bolder speculators were totally ruined, and before long a root of the highly-prized 'Semper Augustus' might be purchased for 50 fl. At the present day a root of the rarest tulip seldom costs above 10 fl.

Frans Hals (see Introd., p. LIV), one of the greatest Dutch portrait-painters, spent the greater part of his life at Haarlem, and *Philip Wouwerman* (b. 1620, d. 1668), a prolific and successful painter, lived and died here. Wouwerman excels in horses, and is fond of introducing a white horse into his works as the principal mass of light. His compositions exhibit great taste for the picturesque, his figures and animals are well drawn and life-like, and his touch is easy and spirited. No fewer than 800 pictures are attributed to him, but many of these were probably the work of his younger brother and skilful imitator *Pieter. Jan*, another younger brother, generally painted views of canals, plains, and water-scenes, enlivened by figures and animals. Winter-scenes are also said to have been one of Jan's favourite themes, and many of those attributed to Philip are probably by the younger brother.

The most attractive place in the *Environs* of Haarlem (see Plan, p. 198) is the beautiful village of **Bloemendaal,** with its numerous country-residences and park-like grounds, situated 3 M. to the N. W. of Haarlem, at the back of the Dunes (cab 4—5 fl.; in summer frequent omnibuses, starting from the Haarlem railway-station). One of the highest points of these sand-hills is the *Brederode'sche Berg*, or *Blaauwe Trappen*, which rises immediately behind the lunatic asylum of *Meerenberg* to a height of 250 ft. above the sea-level. The path to it ascends to the l., at the end of the wooden fence. The extensive view to the east embraces the admirably cultivated and partially wooded plains of N. Holland, Haarlem, the Haarlemmer and Wijker Meer, the Y, Amsterdam, the innumerable windmills of Zaandam, the undulating and sterile sandhills, and the sea. At the base of these hills are situated the picturesque red brick ruins of the château of *Brederode*, once the seat of the powerful counts of that name (p. 68). From the Dunes near the village of *Overveen* ($1\frac{1}{2}$ M. to the W. of Haarlem) a similar prospect may be enjoyed, but the interesting ruins of Brederode are not visible thence.

Zandvoort, 6 M. to the S. W. of Haarlem (diligence in summer), a village on the extreme margin of the chain of sand-hills, has lately

AMSTERDAM.

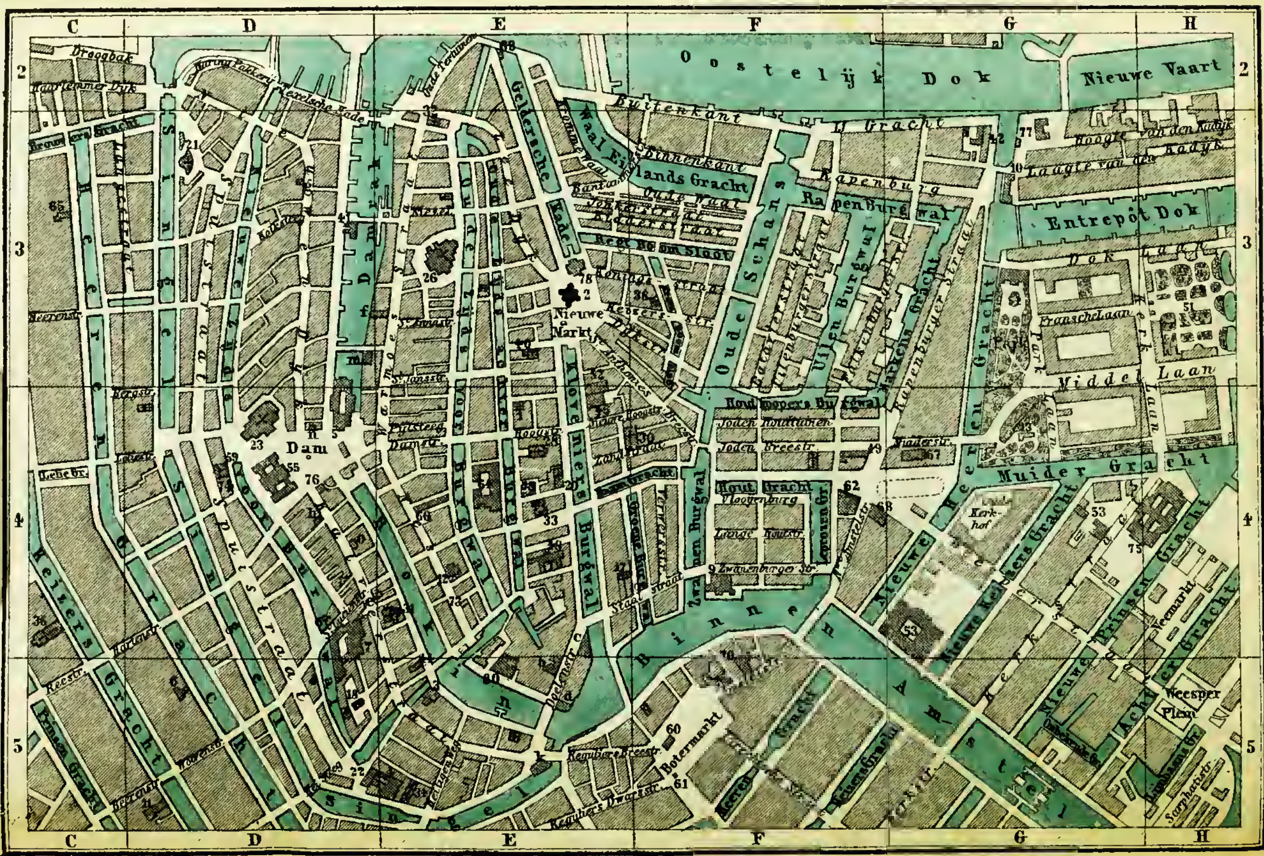
1. *Academie* . E 4
2. *St. Anthonies Waag* E 3
3. *Arti et Amicitiae* E 5
4. *Athenaeum* D E 5
5. *Beurs* D 4
6. *Blinden Instituut* D 5
7. *Burger Weeshuis* D 4 5
8. *Cellulaire Gevangenis* D E 7
9. *Diakonie Weeshuis* F 4
10. *Entrepot* G 3
11. *Felix Meritis* D 5
12. *Frascati* E 4
13. *Hortus botanicus* G 4
14. *Kazernen* C 5. H 4. I. 2 3. I 4

Kerken.

15. *Amstel Kerk* . F 6
16. *Doopsgezinde K.* D 5
17. *Engelsch Episc. K.* E 4
18. " " *Presbyt K.* D 5
19. *Eilands K.* B 2
20. *Hersteld Ev. Luth. K.* E 4
21. *Luthersche K. (Nieuwe)* D 3
22. " " " *(Oude)* D 5
23. *Nieuwe Kerk* D 4
24. *Noorder Kerk* C 3
25. *Oester Kerk* H 2
26. *Oude Kerk* E 3
27. *Remonstranten K.* C 4
28. *Walen. Kerk* E 4 F 6
29. *Wester Kerk* C 4
30. *Zuider Kerk* E F 4
31. *Zijds Kapel (Nieuwe)* E 4
32. " " *(Oude)* E 3
33. *R. Augustinus K.* E 4
34. *H. Catharina K.* E 5
35. *H. Franciscus Xav. K.* D 5
36. *Onze Lieve Vrouwe K.* C 4
37. *H. Willebrordus K.* F 6
38. *Armenische K.* F 3
39. *Griekse K.* F 3
40. *Jansenisten K.* E 3. C 2.
41. *Korenbeurs* D 3
42. *Kweekschool voor de Zeevaart* G 3.
43. *'s Lands Werf* G H. I 2
44. *Lees Museum* E 5
45. *Marine* I 1 2
46. *Museum (Rijks)* E 4
47. " " *(Fodor)* F 5 6

Photograph. Anstalt von

F G H I K
DOK GRACHT
Kattenburger Boom
Constructie Werf
Zwemschool 79
Oostelijke Afsluit. Dijk
Oost. Dok Sluis
Mastbok
'S RIJKS MARITIM DOK
OOSTELIJK DOK
Kattenburger Gracht
Wittenburger Gracht
Marine Houthaven
Kattenburg
Nieuwe Vaart
Oetew. Herboom Barrière
Hoogte Kadijk
Laagte Kadijk
ENTREPOT DOK
Schans
Oude Schans
Plantage
Fransche Laan
Muider Laan
Muider Gracht
Muider Poort
Muider Bosch
Nieuwe Vaart
Muider Zee Dijk
Oosterspoorweg
Polder
Singel
Binnen Amstel
Buiten Amstel
Weesper Barrière
Station Spoorweg
RIVIER DE AMSTEL
Utrechtsche Barrière
Singel
Oosterpark
57
56. Paleis van Justitie . D.6.
57. Paleis voor Volksvlijt G.6.
58. Policie . . E.4.
59. Postkantoor . D.4.
60. Reguliers Waag F.5.
61. Rembrandts Standbeeld F.5.
62. s' Rijks Arsenal . F.4.
63. Schreijers Toren . E.2.
64. Stadhuis . E.4.
65. Stads Bibliotheek . C.3.
66. " Drukkerij . E.4.
67. Synagoge, Portug. G.4.
68. " " , Hoogduitsche F.G.4.
Théâtres:
69. Stads Schouwburg D.6.
70. Grand Théâtre P.5.
71. Théâtre Français E.5.
72. Salon des Variétés, R. & J. F.5.
73. , Nes . E.4.
74. Telegraaph Kantoor . D.4.
75. Werkhuis G.H.4.
76. Zeemanshoop . D.4.
77. Zeemanshuis G.3.
78. Zee Vischmarkt . E.3.
79. Zwemschool C.1.F.1.
80. Nederland. Bank . E.5.
Hôtels:
a Amstel Hôtel H.5.
b Pays - Bas E.5.
c Oude Doelen . E.4.
d Rondeel . E.5.
e Keizerkroon D.E.4.
f de Bijbel (The Old Bible) D.E.3.
g Oldewelt D.3.
h Oude Graaf . D.4.
i Stad Elberfeld E.4.
k Mant . E.5.
l Nieuwe Stads Herberg D.2.
m de Haas D.3.
n Bellevue D.4.
o Fransche Koffijhuis (Café Français) D.4.
48. Muzeum van der Hoop E.4.
49. " " Vrolik F.4.
50. Muzeum (Ethnograph.) H.3.
51. Natura Artis Magistra H.3.
52. Nut van't Algemeen E.3.4.
53. Oude Mannen - en Vrouwen - Huis G.4.G.4.H.4.
54. Park G.3.
55. Paleis D.4.
1 2 3 4 5 6 7



Oostelijk Dok
Nieuwe Vaart
Entrepôt Dok
Buitenkant
IJ Gracht
Kapenburg
Rapenburgwal
Waal Eilands Gracht
Oude Schans
Geldersche Kade
Nieuwe Markt
Kloveniers Burgwal
Houtkoopers Burgwal
Muider Gracht
Middel Laan
Park Laan
Dok Laan
Dam
Damrak
Warmoes straat
Spuistraat
Singel
Heeren Gracht
Keizers Gracht
Prinsen Gracht
Binnen Amstel
Amstel
Botermarkt
Nieuwe Keizers Gracht
Nieuwe Prinsen Gracht
Nieuwe Achter Gracht
Weesper Plein

become a rival of Scheveningen as a sea-bathing place, and attracts numerous visitors from Amsterdam, but is quieter and less expensive. Board and lodging at the **Bath House* 4 fl. a day and upwards; in the smaller house adjacent, 3 fl.; apartments may also be procured in the village. Bath 60 c., and fee 15 c.

37. Amsterdam.

Railway Stations. 1. *Holland Station* (Pl. A, 2), for Haarlem, Alkmaar, Leyden, the Hague, and Rotterdam; 2. *Rhenish Station* (Pl. H, 5), for Utrecht, the Hague, Rotterdam, Leeuwarden, Groningen, Arnhem, Germany, and Belgium. 3. *Oosterdok Station* (p. 218) for the new line to Utrecht (junction at s'Hertogenbosch, p. 236), and Amersfoort (Groningen, Leeuwarden, etc., p. 254). A central station is now being erected on the Y, on the N. side of the town (comp. Plan, D, E, 2).

Hotels. *Amstel Hôtel (Pl. a), the property of a company, with baths, telegraph, etc., near the Rhenish Station, where an omnibus is in waiting; R. 1½ fl. and upwards, B. 75, L. 50, A. 25 c., a tariff of charges in every room; *Pays-Bas (Pl. b), Doelenstraat 21, R. from 1½ fl., D. 2½ fl., B. 80 c.; Brack's Doelen Hôtel (Pl. c) and Rondeel (Pl. d), both in the Doelenstraat; *Keizerskroon (Pl. e), Kalverstraat; *Old Bible Hôtel (Pl. f), Warmoesstraat, patronised by English and American travellers; De Oude Graaf (Pl. h), Hof van Brabant, Hof van Holland, near the Dam, and Hôtel Café Neuf, all in the Kalverstraat; Hôtel Central, Haringpakkerij, L. 249 (Pl. D, 2), with view of the Y, new, R. from 1, D. 2½ fl., A. 25 c.; Hôtel Haas (Pl. m), Papenbrugsteeg; Elberfeld (Pl. i), commercial; *Oldewelt (Pl. g)', on the Nieuwendijk, in the centre of the town. The following have restaurants, but no table d'hôte: De Munt (Pl. k), Schapenplein, patronised by French travellers; De Jonge Graaf, Hôtel du Café Français (Pl. o), and Poolsche Koffijhuis, all in the Kalverstraat; Hôtel Rembrandt, Botermarkt; Stadt München, Warmoesstraat 44.

Restaurants (often crowded about 5 p. m.; preferable to dine at hotel). *De Karseboom*, **Jonge Graaf*, *Diligentia*, **Café Suisse*, all in the Kalverstraat. *Het Vosje*, in the Rokin, near the dam; *De Pool* (Hammann), also in the Rokin. — Oysters, etc.: **Van Laar*, *Luneman*, *Lotz*, *Hoek*, all in the Kalverstraat, the first near the Dam, oysters 80 c. to 1 fl. per dozen. — **Beer.** *Port van Cleve*, adjoining the post-office; *Schwab*, **Polman*, *Krassnapolsky*, all in the Warmoesstraat; **Louron*, on the Dam; *Roetemeier*, Amstelstraat; *Roscamm*, in d'Water; *Komeet*, Gravenstraat. — **Cafés.** **Poolsche*, **Français*, **Suisse*, **Neuf*, and *Nieuwe Amsterdamer*, all in the Kalverstraat; **Café Vondel*, in the Park of that name (p. 222). — **Tea Gardens.** The *Tolhuis* (p. 224), commanding a fine view, is a very favourite resort. — **Confectioner.** *Hartmann*, Kalverstraat.

Baths. *Swimming Baths* in the Y, near the W. Dock (Pl. C. 1). *Warm Baths* in the Rokin, opposite the bank (Pl. E, 5); on the Heerengracht, near the Leliegracht (Pl. C, 4); at Brack's Doelen-Hôtel, etc.

Shops. The best are on the Nieuwendijk and in the Kalverstraat.

Money Changers. *Kramer & Co.*, Vijgendam, between the Dam and the Damstraat (Pl. D, E, 4); *Anspach & Bonk*, Nieuwezijds-Voorburgwal, near the post-office.

Theatres (the larger are closed in summer). *Stads Schouwburg* (Pl. 69) in the Leyd'sche Plein; *Grand Théâtre* (Pl. 70) in the Amstelstraat. The former is chiefly devoted to the Dutch drama; opera once weekly; ballet occasionally. Performances begin at 7.30 p. m. The charges for admission vary. — *Salon des Variétés* (Pl. 72), in the Amstelstraat, is a popular resort, where smoking and drinking form part of the entertain-

ment. **Het Paleis voor Volksvlijt* (Palace of Industry, Pl. 57), near the Utrecht Gate, and not far from the l. bank of the Amstel, is a large establishment capable of holding 12,000 persons, where concerts (50 c.), operettas, etc. are frequently given (well worth seeing). — *Van Lier's Summer Theatre*, in the Plantaadje, Fransche Laan, and many others.

Steamboats daily to *Alkmaar* (p. 227) 3 times; to *Zaandam* (p. 226) nearly every hour; to *Purmerende* (p. 225) 6 times; to *Kampen* and *Zwolle* (p. 253—4), daily; to *Leyden* once daily, except Sundays; to *Rotterdam* (p. 171) once daily; to *Hoorn* (p. 225) once daily, except Sundays; to *Harlingen* (p. 259) daily; to *London* twice weekly; to *Hull* twice weekly. (Consult the Officiele Reisgids, mentioned at p. 172.)

Cabs. A drive 1—3 pers. 80 cts., 4 pers. 1 fl.; an hour 1—4 pers. 1 fl. Fee to driver usual. Cab-stand in the Dam only (p. 207).

Omnibuses. The vehicles of the *Amsterdam Omnibus Company* run from the railway-station to the Dam, 15 c.; large luggage not taken. They also ply on the following lines: 1. Dam (Pl. D, 4), *Artis* (Zoological Garden), Muiderpoort (Pl. I, 3), and on concert evenings as far as the Linnæus Garden; 2. Dam, Vondelstraat (outside the Leidsche Poort, Pl. D, 7); 3. Dam, Botermarkt, Frederiksplein, Weesper Poort (Pl. H, 5); 4. Dam, Haarlemmer Plein, Willemspoort, near the Holland Station (Pl. A 2); 5. Vondelspark (Pl. D, 7), Plantaadje.

Tramway opened in June, 1875. Several lines projected.

Post Office (*Post-Kantoor*, Pl. 59) in the Nieuwezyds Voorburgwal, at the back of the Palace. **Telegraph Office**, adjacent to the post-office, open day and night. There are several Post and Telegraph branch-offices.

English Church (Pl. 19). — *Presbyterian Church* in the Begyn Straat.

Collections, Museums, Galleries, etc.

Arti et Amicitiae, historical picture gallery (p. 217), daily 10—4; admission 25 c.; sometimes 50 c.

Blind Institution (p. 221), Wednesdays, 10—12.

Botanical Garden (p. 220), daily; admission 25 c.

Custom House, see Entrepôt.

Dock-Yard, Government (p. 219) daily, 9—12 and 1½—5; fee 50 c.

Entrepôt, Government (p. 219) daily.

Exchange (p. 209) daily; business-hour 1—2½; admission after 1.15 p. m. 25 c.

Library (municipal), on the Heerengracht, near the Heerenstraat, daily 10—3, but in July and August twice a week only.

Linnaeus Garden, outside the Muiderpoort (Pl. I, 3), on the Watergraafsmeer, daily by paying a fee; concerts in summer (June, July, August), on Tuesdays at 7. 30 p. m.

Museum, Fodor (p. 216) daily, except Tuesdays, from 10 (Sundays from 11) to 3 or 4; admission on Sundays 25 c., on other days 50 c.

***Museum, 's Rijks*, in the Trippenhuis (p. 209), week-days from 10 a.m., Sundays from 12, to 3 or 5 p.m., according to the season; admission on Saturdays and Sundays 50 c., on other days gratis.

**Museum Van der Hoop* (p. 214), week-days from 10 a. m., Sundays from 12, to 3 or 5 p. m., according to the season. Admission on Sundays 10 c., Mondays 25 c., on other days 50 c.

Palace, The (p. 207), daily; fee for one person 50 c., and 50 c. more for the ascent of the tower (*view).

Paleis voor Volksvlijt (p. 217), concerts, operettas, etc. several times a week, admission 50 c. to 2 fl.; small museum of art open daily 9—4, admission 25 c.

Seamen's Institution (p. 219), daily except Saturdays, Sundays, and the whole of August; fee to be deposited in the box at the entrance.

Stadhuis (p. 209), daily, best before or after office hours (9—4 o'clock); fee 50 c.

Town Hall, see Stadhuis.

Zoological Garden (p. 220), daily, admission 50 c.; open in summer from 6 a.m. to 10 p.m., but the larger animals not visible after 7 p.m.; café-restaurant in the garden; concerts in summer on Wednesday evenings and Monday forenoons.

Principal Attractions: *Museum in the Trippenhuis (p. 209); Museum van der Hoop (p. 214); Palace (p. 207), and especially the view from the tower, *Zoological Garden (p. 220); Walk on the Buitenkant, the Ooster and Westerdok (p. 218); ferry to the Tolhuis (p. 218); Zeemans Kweek-school (p. 219).

Amsterdam, the commercial capital of Holland, consisted of a few fishermen's huts on the Zuiderzee at the end of the 12th century. About 1204 a castle was built here by Gijsbrecht II., lord of Amstel, and the dam was constructed which has given its name to the city. In 1275 Count Florence V. of Holland granted the town immunity from the imposts of Holland and Zeeland, and in 1311 it was finally united with Holland. In the 14th cent. the town began to assume greater importance, and was sought as an asylum by exiled merchants of Brabant. In 1421 one-third of the town was destroyed by a conflagration, but its prosperity soon returned, and at the beginning of the Spanish troubles Amsterdam had become a very important city. In 1490 the Emp. Maximilian I. gave the city the privilege of using the Imperial Crown as the crest in its armorial bearings. The real importance and prosperity of Amsterdam date from the close of the 16th cent., when the Spanish war had ruined Antwerp, and the horrors of the Inquisition had compelled numbers of enterprising merchants and skilful manufacturers to seek a new home in Holland. Between 1585 and 1595 the town was nearly doubled in extent, and was greatly favoured by Prince Maurice of Orange. The conclusion of peace shortly afterwards (1609) and the establishment of the E. India Company combined to raise Amsterdam within a very short period to the rank of the greatest mercantile city in Europe. External circumstances, such as the attempt of William II. of Orange to occupy the city with his troops (1650), and the danger threatened by the campaign of Louis XIV. (1672), did not seriously affect the prosperity of the inhabitants. After the dissolution of the Dutch Republic in 1806, Amsterdam became the residence of King Louis Napoleon (1808), and subsequently the third city in the Empire of France (1810—1813). The trade of the city, which had almost become extinct during the French regime, revived rapidly after the restoration of the country's independence. Being the chief mart for the colonial produce of the Dutch colonies in India (Java coffee, sugar, rice, spices, etc.), Amsterdam is now one of the most important commercial places in Europe. Its industries are also considerable, including refineries of sugar and camphor, tobacco and cobalt blue manufactories, diamond polishing mills, etc.

Amsterdam lies at the influx of the *Amstel* into the *Y* (or *Ij*), as this arm of the Zuiderzee which forms the harbour is called. In 1875 the population was 286,932 (63,000 Rom. Catholics, 28,000 German and 3200 Portuguese Jews). The city which contains 30,000 houses, is in the form of a semicircle, the diameter

being formed by the Y. The entire circumference is about 9 M. Canals of various sizes intersect the city in every direction, and divide it into 90 islands, which are connected by means of nearly 300 bridges. The walls are enclosed by the *Buitensingel*, a broad moat or canal, concentric with which there are three other large canals within the city, viz. the Prinsen, Keizers, and Heeren Gracht. The Keizersgracht is 49 yds. in breadth. The other Grachten (70 in number) are connected with these, and are bordered with handsome rows of houses, constructed of red brick. The three first-mentioned, are flanked with avenues of elms, and present a pleasant and at places a handsome and picturesque appearance. The handsomest buildings are on the Keizers and Heeren Gracht. In the last few years the town has been considerably extended on the south side between the Amstel and the Vondelspark, where numerous new streets are in progress.

The houses are all constructed on foundations of piles, a fact which gave rise to the jest of Erasmus of Rotterdam, that he knew a city whose inhabitants dwelt on the tops of trees like rooks. The upper stratum of the natural soil is moorland and loose sand, upon which no permanent building can be erected unless a solid substructure be first formed by driving piles into the firmer sand beneath. The operations of the builder below the surface of the ground are frequently as costly as those above it. In the year 1822 the great corn magazine, originally built for the E. India Company, literally sank into the mud, the piles having been inadequate to support the weight of the 3500 tons of grain which were stored in the building at the time. The city has also been frequently endangered by the ravages of wood-worms. The cost of the works connected with the bridges, canals, and dykes, is estimated at several thousand florins per day. The safety of the city depends on the security of these works, any defect in which would expose Amsterdam to the risk of being laid many feet under water.

The *Amstel* is 9 ft. in depth, the canals generally 3—4 ft. only, while the bottom consists of an equally thick layer of mud, which is stirred up by every barge that passes. Dredging machines are constantly engaged in removing the mud, which forms a valuable kind of manure. In order to prevent the entire stagnation and consequent unhealthiness of these vast volumes of water, a supply of pure water from the Zuiderzee is constantly introduced into the canals by means of a shaft.

The entire want of spring-water at Amsterdam is a serious disadvantage to so large a city. The houses are all provided with cisterns for rain-water, which is used by the citizens of all classes for culinary purposes. The water used for drinking is conducted to Amsterdam by means of pipes from a reservoir, 7 acres in area and 20 ft. deep, situated in the Dunes 4½ M. above Haarlem, and 13½ M. from Amsterdam. The city was formerly supplied from

the Vecht, a small river above Weesp, about 9 M. from the city, by means of '*leggers*', or water-barges constructed for the purpose, and still used in exceptionally dry seasons.

Amsterdam forms the central point of the national system of fortification, and in case of necessity the whole of the environs can be laid under water by means of an extensive series of locks. It is also defended on the land-side by a series of detached forts. In time of peace the garrison consists of barely 1000 men.

The **Dam** (Pl. D, 4), one of the largest squares in Amsterdam, situated nearly in the middle of the city, on the W. side of the ancient dam, or embankment, to which the city owes its origin, is still the chief centre of business. It is surrounded by the royal palace, the new church, the Exchange, and several private houses, and from it diverge the Kalverstraat with its attractive shops and numerous hotels, the Damstraat, and the Nieuwendyk.

The Dam is embellished with a lofty **Fountain Monument**, crowned with a goddess of Concord, known as *Het Metalen Kruis*, erected in 1856 to commemorate the events of 1830 and 1831. The statue of Concord is by *L. Royer*, and the whole was designed by the architect *Tetar van Elven*.

The ***Palace** (*Het Paleis*, Pl. 55), erected by *Jac. van Kampen* in 1648 as a town-hall, at a cost of 8 million florins, is the finest edifice at Amsterdam. It rests on a foundation of 13,659 piles; length 88 yds., width 69 yds., height of tower (containing chimes) 187 ft. It was presented by the city to King Louis Napoleon as a residence in 1808. The massive and sober building was admirably adapted for a town-hall, but standing in the open market-place and having no principal entrance, it is unsuitable for a palace.

Interior (entered from the side opposite the Dam; admission, see p. 204). All the apartments are handsomely fitted up with white marble, and some of them are sumptuously decorated. The Council Chamber is a magnificent hall, 100 ft. in height, 39 yds. long, and 19 yds. broad. Over the principal entrance and opposite to it are flags and trophies taken from the Spaniards, Indians, and other enemies. The flag in the throne-room, opposite the throne, was used by Gen. Chassé at the siege of Antwerp. Remnants of old flags of the time of Alva and Philip II. are also preserved here. The audience-chamber contains several pictures: *F. Bol*, Fabricius in the camp of Pyrrhus; *G. Flinck*, Marcus Curius Dentatus as a husbandman; *Wappers* and *Eeckhout*, Self-sacrifice of Van Speyk (p. 123). The numerous sculptures of *A. Quellyn* and the deceptive paintings of *De Wit* (imitations of sculptures) are also worthy of notice. The latter are among the finest works of this master.

The *view from the *Tower*, which terminates in a gilded ship, embraces the city with its narrow streets, broad canals bordered with trees, innumerable houses with quaint forked chimneys, a

forest of masts, the Docks, Zuiderzee, the reclaimed Haarlemmer Meer, and the environs covered with gardens and studded with numerous windmills and distant spires. To the W. the lofty roof of the church spire of Haarlem is visible, and the silvery thread of the canal, running parallel with the high road and the railway, may be traced from Amsterdam to Haarlem. To the E. and S. E. the towers of Utrecht and Amersfoort are visible; to the N., beyond the blue Y, an arm of the Zuiderzee, glitter the red roofs of Zaandam; Alkmaar, still farther distant, is also distinguishable.

The **Nieuwe Kerk** (Pl. 23), a late Gothic edifice, erected in 1408—1414, and restored after fires in 1421 and 1645, and after the outrages of the Anabaptists in 1578, is one of the finest churches in Holland. It is a cruciform structure, with a W. tower uncompleted beyond the height of the lower story. The INTERIOR (sacristan on the S. E. side of the church, 25 c.) is covered with a vaulted wooden ceiling, and contains remnants of some fine old stained glass, representing the raising of the siege of Leyden (p. 193). The pulpit by *Vinckenbrinck*, executed in 1649, is beautifully carved. The nave is separated from the choir by a handsome brazen screen, 13 ft. in height. The place of the high altar is occupied by the monument of the celebrated Admiral *de Ruyter*, who died in 1676 of wounds received at the victorious Battle of Syracuse. On a pillar in the choir is the bust of Admiral *Wouter Bentinck*, who fell in the naval battle near the Doggersbank in 1781. Another monument is to the memory of Admiral *Johan van Galen*, who died in 1653 at Leghorn, of wounds received in the naval battle near that town. The monument of Admiral *van Kinsbergen*, to the l. of the entrance to the church, admirably sculptured, also deserves inspection (erected in 1819). Opposite to it is the monument of the gallant *Van Speyk* (p. 123), who in 1831 'maintained the honour of his country's flag at the cost of his life'. A pillar in the S. aisle, adjoining the screen, bears an inscription to the memory of *Joost van den Vondel* (d. 1679), the famous Dutch dramatist.

At the corner of the Dam and the Kalverstraat is situated the building of the **Zeemanshoop** ('seaman's hope', Pl. 76), a society consisting of upwards of 600 members, many of whom belong to the best families of Amsterdam. Those who are sea-captains recognise each other's vessels at sea by the flag of the society. As every member's flag bears his number on the lists of the society, the name and destination of the vessel, although beyond hailing distance, are easily ascertained, and a report of the meeting is then sent home. A fund for the widows and orphans of seamen is also connected with the society. Visitors may generally obtain access to the building by applying to the custodian in the forenoon (fee 50 c.).

Opposite the Palace, on the N.E. side of the Dam, rises the **Exchange** (*De Beurs*, Pl. 5), a handsome structure with an Ionic colonnade, resting on a foundation of 3469 piles, completed in 1845. The hall in the interior is covered with glass. During business-hours (admission, see p. 204) most of the principal merchants and brokers, as well as a number of sea-faring men, will be seen assembled here, transacting their business in eager, but subdued murmurs. The mercantile and stock-broking departments are of equal importance. During the first week of the Kermis the Exchange is converted into a playground for boys, whose delight on these occasions is unbounded. The tradition is, that boys playing here were once instrumental in discovering a conspiracy of the Spaniards against the city of Amsterdam in 1622, and that this privilege was accorded to the children of the citizens in commemoration of the incident.

The original town-hall having been converted into a palace, the old Court of Admiralty in the Oudezijde-Voorburgwal is now used as a ***Stadhuis** (Pl. 64; admission, see p. 204; visitors ring in the court to the l.), which contains a great number of excellent shooting-gallery and corporation pictures. The finest is by **Frans Hals*, comprising thirteen figures, a far more meritorious work than the celebrated picture in the Museum by Van der Helst; then a shooting-gallery piece with thirty figures and a corporation piece with six figures by *Van der Helst;* pictures by *Flinck* and *Theodore de Keyser;* view of the old Stadhuis in the Dam during its construction, by *Lingelbach*, and a view of it after its completion by *Van der Ulft*, etc. — The upper floor contains a collection of weapons and antiquities, among which are the large drinking-horn with St. George and the dragon represented in Van der Helst's Banquet of Arquebusiers in the museum (see p. 210); also models of the principal locks and waterworks in Holland.

On the E. side of the Kloveniersburgwal, not far from the town-hall, is situated the *Trippenhuis*, so named after its former proprietor the burgomaster Trip, which now contains the ****Rijks Museum** (Pl. 46), the finest picture-gallery in Holland (admission, see p. 204). The collection is a national gallery in the true sense of the word, as it comprises many of the most interesting and valuable works of the Old Dutch School. Excellent catalogue in French and Dutch, with numerous facsimiles of monograms (1872, price 1 fl.). The collection consists of 451 pictures, of which 344 are by Dutch masters, besides the Dupper collection of 64 Dutch pictures. It also comprises a valuable collection of about 4000 engravings. The museum was founded by King Louis Napoleon, who caused those works of art belonging to the Prince of Orange which had not been removed to Paris to be collected in the Huis ten Bosch at the Hague (p. 190), and afterwards to be taken to Amsterdam when his residence was transferred to that city in

1808. The collection has since been greatly increased by purchases, gifts, and bequests. Most of the pictures bear the name of the artist on their frames. (Owing to the want of space, it is proposed to erect a new and spacious museum, in which all the different public collections in the city will be united.)

First Floor. I. Room, to the l. of the stair: **125. *Bartholomew van der Helst*, 'De Schuttersmaaltijd', or Banquet of the Arquebusiers (schutters) of Amsterdam, who on 18th June, 1648, are celebrating the conclusion of the Peace of Westphalia in the St. Jorisdoele, or shooting-gallery of St. George. The twenty-five 'schutters', life-size portraits, are sitting or standing around a richly furnished table in brisk and joyous mood. In the right corner is Captain Wits, in black velvet with a blue girdle, holding a silver drinking-cup (the original now preserved at the Stadhuis) in one hand, and presenting the other to Lieutenant van Waveren, who wears a handsome pearl-grey doublet, richly brocaded with gold. In the centre of the picture is the ensign Jacob Banning, while to the left a number of other arquebusiers are seen drinking and chatting. The heads are marvellously life-like, and the drawing bold and minutely correct. The details are perhaps more to be admired than the aggregrate effect, which is somewhat marred by the uniformly distributed light and the want of contrast. The hands are strikingly true to nature and characteristic of their owners, and it has been not inaptly remarked that if they were all thrown together in a heap there would be no difficulty in restoring them to the figures to which they respectively belong.

Opposite this picture is hung: **295. *Rembrandt's* so-called Night Watch, painted in 1642, the master's largest and most celebrated work (11 by 14 ft.), placed almost touching the ground so as greatly to enhance the appearance of energetic movement. It represents Captain Frans Banning Cock's company of arquebusiers emerging from their guild-house (doele). In the middle, in front, marches the captain in a black costume, at his side Lieutenant Willem van Ruitenberg in a yellow buffalo jerkin, both figures in the full sunlight, so that the shadow of the captain's hand is distinctly traceable on the jerkin. To the right of the captain are an arquebusier putting on his weapon and two children, of whom the one in front, a gaily attired girl, has a dead cock hanging from her girdle (perhaps one of the prizes). On a step behind them is the flag-bearer Jan Visser Cornelissen. The other side of the picture is pervaded with similar life and spirit, from the lieutenant to the drummer Jan van Kampoort at the extreme corner, who energetically beats his drum to urge on the company. In an oval frame on a column in the background are inscribed the names of the members of the guild. The remarkable chiaroscuro of the whole picture has led to the belief that Rembrandt intended to depict a

nocturnal scene, but the event represented really takes place in daylight, the lofty vaulted hall of the guild being lighted only by windows above, to the left, not visible to the spectator, and being therefore properly obscured in partial twilight. The peculiar light and the spirited action of the picture elevate this group of portraits into a most effective dramatic scene, which ever since its creation has been enthusiastically admired by all connoisseurs of art.

These two works occupy almost the whole of the N. and S. walls.

On the W. wall (to the visitor's l. on entering), lowest row: 122, 123. *Van der Helst*, Portraits; 444. *Dutch Master of Rembrandt's period*, Portrait of Peter van Uitenboogard, treasurer of the Province of Holland, an attractive picture of the highest merit, showing no trace of Rembrandt's influence; 119. *Van der Helst*, Portrait of Admiral Cortenaer. In the middle row: 154, 155. *Honthorst*, Prince Frederick Henry of Orange and his consort. — 303. *Godfr. Schalken*, William III. of England. — In the corner by the window several portraits of historical interest: 410. Earl of Leicester, 411. Admiral Coligny, both by unknown masters.

Wall on the r. of the entrance: 211. *Miereveldt*, Philip William Prince of Orange, and 208. Prince William I. of Orange, the 'Taciturn', the latter after C. Visscher; 99. *Aart de Gelder*, Peter the Great.

II. Room (to the r. of the stair): **294. *Rembrandt*, Directors of the Guild of the Clothmakers (de Staalmeesters, literally 'stamp-masters'), painted in 1661. Four of the directors are sitting at a table covered with an Oriental cloth, while a fifth appears to be rising impatiently from his seat. In the background is a servant of the guild. Notwithstanding the simplicity of the colours, the prevailing brown hue of the picture, and the absence of strong light, the master has succeeded in producing what may be termed his usual poetry of colour, combined with the most life-like fidelity. Compared with these heads, the neighbouring portraits appear cold and lifeless.

To the l. of the latter, higher up, 35. *F. Bol*, Portrait of the sculptor A. Quellyn. Below, on the r. and l., 127, 128. *Van der Helst*, Portraits of Admiral Aart van Nes and his wife, with a quay in the background by *Backhuizen*.

W. wall: 234, 235. *A. Mijtens*, Portraits of Admiral van Tromp and his wife.

Wall on the l.: *169. *Karel du Jardin*, Five directors of the spinning-factory sitting and standing at a table, 1669. The connoisseur will be surprised to find this fine corporation picture painted by the well-known painter of pastoral subjects. On the r. and l. of the latter: 120, 121. *Van der Helst*, Portraits of Bicker, burgomaster of Amsterdam, and his son, whose corpulence does not appear to depress his spirits.

By the windows: 142, 143. *Holbein (?)*, Erasmus of Rotterdam and Robert Sidney; 193. *Lucas van Leyden (?)*, Philip of Burgundy.

Upper Floor. *To the left of the stair*, I. Room: *376. *Weenix*, Dead game, poultry, and fruit, with an ape and a dog. — 24. *Nicolaus Berchem*, The three flocks, an Italian landscape with evening light, in Both's style; *288. *J. Ruisdael*, Waterfall; *321. *Jan Steen*, Quack doctor, abounding with humour, hastily but cleverly executed. — By the windows: 217. *Fr. van Mieris, Elder*, Lady writing, with a page at her side; 216. *Fr. van Mieris (?)*, Lute-player; 72. *G. Douw*, The inquisitive one, a young girl at a window with a lamp in her hand, and a group sitting at a table in the background; 260. *Potter*, Straw-cutters; 21. *Berchem*, Italian landscape. — Opposite: 167. *K. Du Jardin*, Portrait of himself, admirably drawn, but feebly coloured. *322. *Jan Steen*, The parrot-cage, sometimes called 'the backgammon player', the best picture by this master in the collection. It is not easy to describe the subject of this scene, the master having followed his favourite practice of combining several different episodes. The girl feeding the parrot, with her back to the spectator, is at least the principal figure. 395. *Ph. Wouwerman*, The shying grey horse; 243. *C. Netscher*, Woman with two children; *207. *G. Metsu*, The old toper, admirably painted, and in excellent preservation; 372. *A. de Vois*, The merry fiddler. — 150. *Hondekoeter*, Peacock and cock; 86. *Van Dyck*, Children of Charles I., in very bad preservation; 232. *Murillo*, Annunciation.

***Hondekoeter*, 148. Ducks; 151. Pelican, ducks, and peacock, known as 'la plume flottante'.

'No one ever painted cocks and hens, ducks and drakes, and particularly chickens, so admirably as Melchior Hondekoeter. He understands these families as thoroughly as the Italians their Holy Families, and expresses the maternal love of the hen as admirably as Raphael has done in the case of his Madonnas. The scene presented to us here vies in tenderness with that of the Madonna della Sedia. The hen crouches carefully with outspread wings, from beneath which peep the heads of the chicks, while on her back is perched her favourite child, her 'bambino'; and the good mother takes care not to make the slightest movement. Of the eight pictures by Hondekoeter in the Museum of Amsterdam, 'the floating feather' is the most famous. The faintest breath of wind would blow it away.' *Burger. Musées de la Hollande.*

II. Room. On the l.: 146, 147. *Hondekoeter*, Poultry and Game; 85. *Van Dyck*, Portrait of Van der Borcht, burgomaster of Antwerp. — 356, 357. *Willem van de Velde*, Naval battles (between the Dutch Admiral Ruyter and the English Admiral Monk, 1666, which the master witnessed in person and painted from life); 206. *G. Metsu*, Repast, badly preserved; *164. *Huysum*, Flowers; 388. *Wouwerman*, Riding-school; 246. *A. van Ostade*, Peasants smoking and drinking; *320. *Jan Steen*, The baker Oostwaard; *324. *Jan Steen*, Eve of St. Nicholas, a favourite subject of the master; *74. *G. Douw*, Evening school, celebrated for the effects of light and shade produced by four candles and their different shadows (pur-

chased in 1808 for 17,500 fl.); *376, 377. *Weenix*, Game; *26. *N. Berchem*, Italian landscape; *75. *G. Douw*, The burgomaster Pieter van der Werff of Leyden and his wife in a landscape by *N. Berchem*, the burgomaster's head particularly life-like.

III. Room: 114. *Frans Hals*, Portrait of himself and his wife; **93. *Govaert Flinck*, Arquebusiers of Amsterdam celebrating the conclusion of the Peace of Westphalia ($16^1/_2$ by $8^1/_2$ ft.), the master's greatest work, ranking as high as Van der Helst's large picture; *126. *Van der Helst*, Presidents of the Arquebusiers of St. Sebastian sitting at a table examining the plate belonging to the guild; to the l. of them a girl carrying a large drinking-horn.

To the right of the stair, at the entrance: 88. Dying Saviour, after *Van Dyck*.

Room I. contains a collection of 64 pictures, bequeathed by *L. Dupper*, a picture-fancier of Dordrecht (d. 1870), and valued at 25,000 *l.* Beginning on the l.: 4. *N. Berchem* and *J. van der Hagen*, Landscape; *J. Lingelbach*, 30. Dentist on horseback in an Italian market-place, 29. Encampment; 12. *A. Cuyp*, Italian landscape; 47. *Jan Steen*, Quack-doctor; 24. *M. Hobbema*, Watermill; 59. *Ph. Wouwerman*, Encampment; 45. *Sal. Ruisdael*, The halt, carriages and horsemen in a landscape; 14. *G. Douw*, Portrait of himself smoking; 42. *Jac. van Ruisdael*, Winter; *49. *Jan Steen*, National Orange festival, a tavern scene with many figures; *J.* and *A. Both*, Italian landscape; *20. *Fr. Hals*, The fool; 58. *Pieter Wouwerman*, Starting for the hunt; 44. *J. van Ruisdael*, View of Haarlem.

Room II.: 62. *De Craeyer*, Adoration of the Shepherds; 319. *Jan Steen*, The happy return home, peasants embarking; 314. *Snyders*, Dead game; 5. *L. Backhuizen*, The Grand Pensionary De Witt embarking in order to assume command of the fleet (1665); 92. *G. Flinck*, Isaac blessing Jacob, an early work of this master; 66. *Cuyp*, Cock-fight; 204. *Quentin Massys (?)*, Madonna and Child. — *124. *Van der Helst*, Mary Henrietta Stuart, widow of Prince William II. of Orange, a very valuable work. 1. After *Allori*, Judith with the head of Holophernes.

Room III.: 62. *De Craeyer*, Descent from the Cross; 176. *Kalf*, Handsome vessels containing lemons and oranges. — 378, 379. *Pieter van der Werff*, Girls decking a statue of Cupid and sketching a statue of Venus; 307. *Schalken*, Tastes differ, one boy eating an egg, another porridge, and an old man in night-cap and spectacles looking on; 328. *Teniers*, Guard-room; 323. *Jan Steen*, Rustic wedding; 304. *Schalken*, The smoker; 36. *F. Bol*, Admiral de Ruyter; 263. *Potter*, Orpheus as a tamer of animals, a subject in which the master is not at home; 330. *D. Teniers*, Temptation of St. Antony. — *163. *Huysum*, Fruit; *358. *W. van de Velde*, View of Amsterdam from the Y, the master's largest sea-piece (his smaller works are better); 265. *Pourbus*, *Elder*, Elizabeth of

England; 332. After *Terburg*, Conclusion of the Peace of Westphalia in the Rathhaus at Münster in 1648, a poor copy.

In the passage to the following room, on the l., 237. *P. Neeffs*, Interior of a church.

IV. Room: *287. *J. Ruisdael*, Château of Bentheim; *264. *P. Potter*, Undulating landscape with cattle and sheep (purchased in 1808 for 10,000 fl.); 285. *Rubens* (?), 'Caritas Romana', an aged prisoner deriving sustenance from his daughter's breast; 175. *J. Jordaens*, Landscape with a satyr. — 393. *Ph. Wouwerman*, Marauders who have plundered a village being driven away by peasants; 313. *Snyders*, Game and fruit; 34. *F. Bol*, Portrait of himself; 218. *W. van Mieris*, Poultry-dealer; 219. *Fr. van Mieris, Younger*, The hermit; 145. *Hondekoeter*, Birds and butterflies. — *238. *P. Neeffs*, Interior of the cathedral of Antwerp; 203. *N. Maas*, Girl looking out at a window in a reverie.

Upper Floor. On the staircase leading to it, 87. *Van Dyck*, Magdalene. In the room: *262. *Potter*, Bear hunt, much damaged; 363. *Adrian van der Venne* and *Jan Breughel*, The fishers of souls, a satirical composition with numerous figures, Roman Catholic priests and Protestant pastors fishing from boats; among the figures are portraits of Archduke Albert and his wife Isabella and others.

Adjoining the Trippenhuis is the building of the *Maatschappij tot nut van't Algemeen* (p. 221). Farther to the N. is the *Nieuwe Markt* (p. 218).

The ***Museum van der Hoop** (Pl. 48; admission, see p. 204), bequeathed by a banker of that name in 1854, consisting of 198 pictures, some of which are modern, is established in the *Academy of Art*, formerly the *Oudemannenhuis*, to the S. of the Trippenhuis, on the opposite side of the Kloveniersburgwal. The entrance is through a passage to which a gateway adorned with columns leads. A new building in the Stadhouderskade, on the south side of the town, is in course of erection.

Room I.: 136. *Weenix*, Poultry; 37. *Everdingen*, Landscape, one of his best pictures; 42. *Fr. Hals*, Portrait of a lady; 115. *Teniers*, Village feast; *130. *A. van Utrecht*, Still-life; *105. *Jan Steen*, Musicians; *97. *Ruisdael*, Landscape with windmill.

*108. *Jan Steen*, Drunken roysterers, a coarse but clever representation of a carousal, which is not without its moral. While the gentleman and lady are sacrificing to Bacchus and Venus the musicians slip contemptuously out of the room and a woman steals a cloak. Over the head of the drunken old man is seen the picture of an owl with candles and spectacles, with the microscopically minute inscription: —

'Wat baeter karts of bril,
Als den uijl niet sien wil?'

(Of what use are candles and spectacles, when the owl will not see?). *20. *Both*, Large mountain landscape with waterfall. *106. *Jan Steen*, Sick girl and physician, one of Steen's most charming and perfect works, recalling the characters of Molière, beautifully drawn and boldly painted. 5. *L. Backhuizen*, Dutch coast; 3. *Baker*, Presidents of a guild sitting at a table; *121. *Adrian van de Velde*, Landscape, the painter with his wife and children in the foreground, and a waggon, shepherd, and flock in the background, in beautiful evening light, probably the master's finest work (1667). 77. *Mignon*, Still life; 18. *Bloemart*, Egg-dealer; 27. *A. Cuyp*, Black horse and accessories; 117. *Teniers*, Dice-players.

*95. *Rembrandt*, The Jewish bride, an arbitrary name. A middle-aged man approaches a young and richly attired young woman as if about to embrace her. The figure of the man and the background of the picture, one of the master's latest works, are unfinished.

G. Douw, *30. Woman with a clasp in her hand; *31. Hermit, a master-piece of miniature painting, only 6 in. in height, but so elaborate that the hairs and wrinkles on the hermit's face might be counted.

66. *Maas*, Old woman spinning; *93. *Rubens*, Portrait of his wife Helena Fourment; 96. *Ruisdael*, Large landscape with waterfall; 68. *Metsu*, Room with a lady in red velvet and a gentleman returning from the chase; *35. *Van Dyck*, Portrait of G. B. Franck, an excellent work of the master's early period.

Hobbema, *46. Mill, similar to Lord Hertford's celebrated picture; *47. House and barn to the r., with a group of trees and a hedge, all reflected in a piece of water in the foreground, a smaller, but finer picture than the mill.

143. *Ph. Wouwerman*, Encampment; 94. *Rubens*, Marie de Medicis, queen of Henri IV. of France, a poor copy; 56. *Huysum*, Flowers; 157. *Spanish School*, Knight and attendant.

Room II. (on the r. and l. at the beginning of the room are several old pictures; those farther on are modern). Beginning on the l.: 33. *K. Du Jardin*, Gentleman with dog and hare; 57. *Huysum*, Flowers; 90. *Potter*, Small horse piece; *98. *Ruisdael*, Northern landscape. — 179. *Leys*, Lady in satin and man reading; 186. *Portman*, Prince Alexander, now Emperor of Russia, visiting the hut of Peter the Great at Zaandam (p. 226); 190. *Schotel*, The Willem's Lock on the Y; 194. *Wouter Verschuur*, Trotting match on the Zaan; 164. *Jac. Schoemaker Doyer*, The women of Haarlem, led by Kenau Hasselaer, defending the walls of the town against the Spaniards; 196. *Versteeg*, A woman, showing the effect of light and shade; 177. *Kruseman*, The poets of Holland, Joost van den Vondel in the middle, with Cats on the left; 183. *S. Opzoomer*, Valdez and Magdalena Moons at the siege of Leyden. — 100.

Rachel Ruysch, Flowers; 54. *Hoogstraeten*, Sick woman and physician; 99. *J. Ruisdael*, Mill and wood-cutter in a wooded landscape; 144. *Ph. Wouwerman*, Landscape; 107. *Jan Steen*, Festival of the Epiphany.

In the BOTERMARKT rises the **Statue of Rembrandt** (Pl. 61), in bronze, designed by Royer, and erected in 1852. His dwelling-house, see p. 221. Following the Reguliers-Breestraat to the W. of the Botermarkt, and passing the *Munt Toren* (Pl. K; E, 5), a tower dating from the beginning of the 17th cent., we may now return to the Kalverstraat.

The ***Fodor Museum** (Pl. 47), on the Keizersgracht, to the S. of the Botermarkt, presented to the city by a wealthy merchant of that name (d. 1860), consists of a valuable collection of paintings by ancient and modern masters, preserved in a building erected and maintained with funds left by the donor for the purpose (admission, see p. 204; catalogue 50 c.; the pictures bear the names of the artists). Entrance-Room: r. 156. *Lindlar*, Lake of Lucerne. 2nd (long) Room: l. 80. *Ary Scheffer*, Exiled Greeks; 160. *Wieschebrink*, Grandmother's interruption; 103. *Springer*, Market at Haarlem; 27. *Gallait*, Gipsy-woman resting; 38. *De Keyser*, Francis I. and Benvenuto; 26. *Dijckmans*, Old woman; 52. *Koekkoek*, Sea-piece; 81. *Ary Scheffer*, Christus Consolator, a large picture; 131. *Decamps*, Flock of sheep in a storm; 78. *Pieneman*, Portrait of William III., the present king; 129. *Decamps*, Turkish School; *Bosboom*, Administration of the sacrament in the Groote Kerk at Utrecht; 124. *Rosa Bonheur*, Horses; 59. *Madou*, Poacher detected. — 3rd Room: water-colours and drawings. 4th (passage) Room: Father and mother of the founder, opposite them the founder himself. 5th Room: Handsome clock with a small statue of Rembrandt; opposite to it a bust of Vondel. The Museum also contains a valuable *Collection of Drawings* by ancient and modern masters, several of which are always exhibited in frames. The others are shown on application to the 'Museums Bewaarder' (fee 1 fl., devoted to charitable purposes).

Private Collections. That of the family of *Six van Hilligom*, containing a number of very valuable old Dutch pictures (*Rembrandt*, Wife of the Burgomaster Six, 1643; *Van der Meer*, Milk-girl in sunshine, spilling milk; *Nic. Maes*, Girl listening to a pair of lovers; pictures by *Cuyp*, *Muscher*, etc.), has been celebrated for upwards of a century, but is now divided between Hr. van Six, Heerengracht 511, and Hr. van Loon, Heerengracht 499, by whom amateurs are kindly admitted.

Valuable collections of paintings are also possessed by Hr. *Jacob de Vos*, Heerengracht 130, and Baron *Hooft van Woudenberg*,

Heerengracht 493, 'over de Spiegelstraat', both accessible to connoisseurs (admission to the latter, which consists chiefly of modern pictures, may be obtained with the aid of M. van Pappelendam, dealer in works of art, and 'Bewaarder of the Van der Hoop Museum').

Felix Meritis (Pl. 11), the property of a society of that name, which has existed since 1777 (Keizersgracht, near the Beerenstraat), contains a few pictures, casts, physical and mathematical instruments, a library, an observatory, and a handsome concert-room. Scientific men who make some stay at Amsterdam will find this institution useful in many respects (introduction by a member necessary).

The **Arti et Amicitiæ** society of painters in the Rokin (Pl. 3), possesses a gallery of 200 pictures and scenes from the history of the Netherlands, comprising many works of great merit. Other exhibitions of art also occasionally take place here (admission, see p. 204). In the vicinity the *Lees-Museum* (Reading Room), with several newspapers. Introduction by a member necessary.

The **Antiquarian Society** (*'Het Koninklijk Oudheitkundig Genootschap'*) possesses a valuable collection of glasses, goblets, furniture, pictures, etc., which are exhibited in the upper saloon of the Concordia building in the Pijpen-market.

The **Athenaeum** (Pl. 4) is a municipal university, with excellently-appointed natural science school, including chemical and physiological laboratories. There are 450 students. The Botanic Garden (p. 220) also belongs to this institute.

A new and handsome quarter of the city, with the FREDERIKSPLEIN as its central point, the erection of which was chiefly promoted by the late Dr. Sarphati (d. 1866), has recently sprung up on the S. side of Amsterdam, near the Utrecht Gate. Here is situated the **Industrial Palace** (*Paleis voor Volksvlijt*, Pl. 57), a spacious edifice, chiefly of iron and glass, erected between 1855 and 1864 under the supervision of the architect *C. Outshoorn*. Length 138 yds., breadth 88 yds., elliptical dome 187 ft. high. A 'Victoria' in metal, 23 ft. in height, by *Jacquet* of Brussels, surmounts the building. This 'crystal palace' has cost about $1\frac{1}{2}$ million fl. The large dome-covered hall, lighted in the evening with 8000 gas-burners, is used for concerts, operas, etc. (p. 204). The building also contains a new *Museum of Art* (admission, see p. 204), comprising good copies of the most celebrated pictures of the Dutch school, as well as some fine modern works. At the back of the building is a pleasant garden. — Crossing the *Hooge Sluis* (Pl. G, 5; literally 'high sluice'), which affords a fine view, we reach the Rhenish railway-station. — Zoological Garden, see p. 220. — Vondels Park, see p. 222.

On the Buitensingel, the canal which encircles the whole city, are situated numerous sugar-works, breweries, and manufactories.

In the NIEUWE MARKT, at the N. end of the Kloveniersburgwal, the eye is struck by a curious mediæval building called the **St. Anthonieswaag** (Pl. 2), with its five round towers, formerly (1488—1585) a gate of the city, and afterwards a *Weighing House*. Beyond it lies the *Fish Market* (Pl. 78).

The **Oude Kerk** (Pl. 26), a little to the W., in the Oudekerksplein, a Gothic edifice, erected about the year 1300, is supported by 42 slender round pillars, and covered with wooden barrel-vaulting. The stained glass, in the windows of the lofty nave, dating from 1555, represents scenes from the history of the Virgin (Death, Adoration of the Magi, Visitation, and Annunciation), by *Digman*. To the r. by the entrance is a window containing the armorial bearings of all the burgomasters of the city from 1578 to 1767; in the second window the recognition of the Netherlands by Philip IV. (p. 120). The monument of Admiral *van Heemskerk* bears an old Dutch inscription, alluding to his having twice endeavoured to discover a more direct route to the E. Indies by the Arctic Sea. He fell in 1607 at the victorious Battle of Gibraltar. The church also contains monuments of Admirals *Van der Hulst* (d. 1666), *Sweers* (d. 1673), *Van der Zaan* (d. 1669), and *Jansz* (d. 1633), of Marshal *Wirtz* (d. 1676), and of the poetess *Lucretia Wilhelmina van Winter* (d. 1795).

The ***Harbour**, or '*Buitenkant*' ('outside'), presents an interesting and busy scene. The massive piers which run nearly parallel to the city, constructed in 1830—34, are important barriers against the encroachment of the tide, and form the spacious *Westelijk* and *Oostelijk Dok* where nearly 1000 vessels of considerable tonnage can be accommodated. Great alterations are now taking place here in connection with the erection of the new central railway-station, the conversion of the Y into a canal, and the construction of the railway to Zaandam, but the works will probably not be completed for several years.

At the beginning of the Westerdok formerly stood the *Haring-Pakkerij-Toren*, where herrings were formerly packed for exportation under the supervision of a government official. The mouths of the canals and of the Amstel are closed with massive gates. The small houses in this neighbourhood are chiefly occupied by rope-makers and marine store dealers.

[The traveller is recommended to cross to the *Tolhuis* (p. 224), with its pleasant garden, commanding a fine panorama of the town. Ferry-Steamboat every hour from the Westerdoksdijk, fare 10 or 5 c.; from the Kamper Steiger, near the Stads Waterkantoor, every half-hour, at the same fares.]

Farther on, at the extremity of the Gelder'sche Kade (Quay),

rises the **Schreijerstoren** ('criers' tower', built about 1482), situated on the wharf whence vessels formerly sailed to all parts of the world, and deriving its name from the tears so frequently shed here by persons parting from their relations and friends. A rude relief at the side is an allusion to the origin of the name. Farther to the E., on the Buitenkant, is Admiral de Ruyter's house (No. 24), with his portrait in relief on the gable.

At the end of the quay is situated the *Kweekschool voor de Zeevaart* (Pl. 42), or ***Seamen's Institution**, where about 80 boys are educated for the merchant-service (admission, see p. 204). Mathematics, navigation, astronomy, modern languages, etc., as well as practical matters connected with the profession, are carefully taught. The establishment contains various models and apparatus; and a vessel of war anchored in the Oosterdok is also used for purposes of instruction. A kind of drill or review takes place several times a month, to which visitors are admitted by previously applying at the institution. The interior is fitted up in nautical style. Each pupil has his hammock, and under it a chest which must contain the whole of his personal effects. One of the rooms contains models of vessels and busts of celebrated naval commanders of the 17th cent., with a few relics and curiosities.

Beyond the bridge rises the substantial **Zeemanshuis** (Pl. 77), or *Sailor's Home*, to which visitors are admitted daily, 10—1 o'clock, except Sundays. To the l., in the vicinity, is the extensive naval **Dock Yard** (*'s Rijks Werf*; Pl. 43; admission see p. 204), occupying the whole of the island of Kattenburg, where everything necessary for the equipment of vessels of war is manufactured. Beyond it are extensive private wharves.

A short distance hence is the **Entrepôt** (*'s Rijks Entrepot Dok*, Pl. 10), or custom-house harbour and bonded warehouses. Visitors apply at the office at the entrance, where they are provided with a guide (50 c.). The canal is 23 ft. in depth, admitting vessels of large tonnage. The names of different countries and cities, such as America, Africa, Cuba, Archangel, St. Petersburg, Smyrna, Hamburg, London, etc., are inscribed over the entrances to the magazines on the S. side, whilst those on the N. are destined exclusively for the reception of the products of Batavia. It will be more apparent to the traveller here than in any other place in Holland, that he is in the dominions of an industrious and wealthy sea-faring nation. Vast quantities of wine, corn, sugar, coffee, rice, and indigo are stored in these warehouses, and the sales of coffee, indigo, etc. which take place several times annually attract purchasers from every part of Europe.

Adjoining the Entrepôt is the PLANTAGE ('plantation'), a quarter of the town between the Entrepôt and the Muider Gracht, which was once entirely covered with pleasure-grounds. At the *Park* here, which belongs to a private society, concerts are frequently

given in summer at 8 p.m. (admission 1 fl.). Opposite the Park is the **Botanic Garden** (Pl. 13; admission, see p. 204), commonly known as the 'Hortus', remarkable for its numerous species of palms and Victoria Regia house.

The ***Zoological Garden** (Pl. 51; admission, see p. 204), popularly called the '*Artis*' (being the property of the society '*Natura Artis Magistra*'), near the Botanic Garden, is one of the finest in Europe, and was further extended in 1874. The chief objects of interest may be seen in 2—3 hrs. One of the rarest animals here is the *Cryptobranchus Japonicus*, or great salamander. The arrangements for fish-breeding are interesting (in winter and spring only; entrance near the monkey-house). Many thousands of salmon and trout are bred here and annually let free in the Dutch rivers. The large building at the r. of the entrance is the new Society-House with large hall (restaurant, good; D. 1½ fl. from 3 to 6 p.m, à la carte from 12 to 6). The older building adjoining contains a collection of stuffed animals and skeletons in the upper story (entrance from the garden). In the E. part of the garden is situated an *Ethnological Museum*, containing Chinese, Japanese, and Indian curiosities, and a valuable library. — The *Hospice of St John* (Pl. 63), a large and handsome building on the Middellaan, opposite the Museum, is an asylum for the aged poor.

To the E. of the town, outside the Muider Poort (Pl. I, 3), is situated the extensive Eastern Cemetery of Amsterdam, ½ M. beyond which is the *Linnaeus Garden* (see p. 222).

Passing between the Park and the Botanic Garden we reach the Jewish Quarter (Pl. F, G, 4), the ill-conditioned character of which presents a marked contrast to the Dutch cleanliness of the rest of the city. Brokers' shops and marine stores abound in these squalid purlieus, where faces and costumes of an Oriental type will frequently be observed. The Jews form one-tenth of the population of Amsterdam, and possess nine *Synagogues*. The largest is that of the *Portuguese Jews* (Pl. 67) in the Muiderstraat, erected in 1670, and said to be an imitation of the Temple of Solomon. After the expulsion of the Portuguese Jews from their native country towards the end of the 17th cent., they sought an asylum at Amsterdam, where complete religious toleration was accorded to them. Many German Jews also, in order to escape from the persecutions to which they were subjected in their own country, flocked to Amsterdam, which they regarded almost as a second Jerusalem. *Baruch Spinoza*, the father of modern philosophy, born at Amsterdam in 1632, was the son of a Portuguese Jew. The wealth of the Jewish community still renders it one of the most influential in the city. In the numerous dissensions which formerly arose between the Republic and its stadtholders, the Jews always took the part of the latter.

In the Jodenbreestraat (Pl. F, 4) a memorial-tablet has recently

been placed on the house in which *Rembrandt* resided in the days of his prosperity.

Amsterdam has long been famous for DIAMOND POLISHING, an art unknown in Europe before the 15th cent., and long confined to the Portuguese Jews of Amsterdam and Antwerp to whom most of the mills at Amsterdam still belong. The most important are situated in the Zwanenburgerstraat (Pl. F, 4) and the Roeterseiland (on the Achter Graacht, in the E. part of the town; Pl. 4). Visitors are generally admitted (fee 50 c.). The machinery of the mills is generally driven by steam, and the diamond to be polished is pressed by the workman against a rapidly revolving iron disc, moistened with a mixture of oil and diamond dust. The latter is indispensable, as it has been found that no impression can be made on diamonds by any other substance. In a similar manner the stones are cut or sawn through by means of wires covered with diamond dust.

Amsterdam is celebrated for its **Charitable Institutions**, upwards of a hundred in number, destined for the reception of sick, aged, and indigent persons, lunatics, foundlings, widows, etc., and all supported by voluntary contributions. The *Blind Asylum* (Pl. 6, admission, see p. 204), on the Heerengracht; enjoys a high reputation. Upwards of 20,000 poor persons are said to be maintained at the expense of the citizens, and the poor-houses are more like palaces than dwellings for the destitute. The *Protestant Asylum* for the aged of both sexes (Pl. 53), on the Amstel, is one of the handsomest of these establishments. Many of the orphans educated at the different asylums wear picturesque costumes, which are seen to the best advantage on Sundays, especially in the Kalverstraat. The children generally appear to enjoy excellent health and spirits.

The **Maatschappij tot Nut van't Algemeen** (Pl. 52), or *Society for the Public Welfare*, is a very important body, whose sphere of operations extends over the whole kingdom of Holland. It was founded at Monnickendam in 1784 by *Jan Nieuwenhuizen*, a Baptist preacher, but transferred to Amsterdam in 1787. Its object is the promotion of the education and moral culture of the lower classes. Members subscribe $5^1/_4$ fl. annually, and eight or more subscribers residing in a provincial town or district constitute a sub-committee, whose sphere of action is called a department. There are upwards of 300 such departments, comprising 14,000 members. The principal board of control is at Amsterdam, where the general meeting of the society takes place annually on the second Tuesday in August. The society endeavours to attain its objects (1) by promoting the education of the young, even after they have left school, training teachers, publishing school-books and educational literature, founding libraries, Sunday-schools, etc.; (2) by promoting the enlightenment and culture of adults, publishing popular and instructive literature, instituting public lectures, founding reading-rooms,

savings-banks for widows, orphans, etc.; (3) by bestowing rewards and honours on persons who have distinguished themselves by acts of humanity or generosity.

Religion. The complete religious toleration which has long prevailed in Holland has led to the formation of numerous different Sects, an enumeration of whose churches will afford the best idea of their respective numbers. The oldest and most interesting churches are the Reformed, 10 in number, embellished with the tombs of celebrated Dutchmen. The following are also Protestant places of worship: 2 Walloon, 1 English Episcopalian, 1 English Presbyterian, 1 'Remonstrant' (a sect without definite creed, but which regards the Bible as its sole guide), 2 Evangelic Lutheran (a sect which professes to adhere to the spirit rather than to the letter of the Augsburg Confession), 1 'Re-established Lutheran' (differing slightly from the 'Reformed' church), 1 Baptist, 3 'Christian Seceding'. Then 19 Roman Catholic, 2 Jansenist (differing slightly from the Rom. Cath.), and 1 Greek church. Finally 2 large (a German and a Portuguese), and 7 small synagogues. The Dutch are generally regular and devout church-goers, and Sunday at Amsterdam is by no means entirely devoted to pleasure and dissipation as is the case in many European capitals. Most of the churches at Amsterdam, like those of other towns in Holland, were stripped of their original decorations by the puritans, and are now embellished solely by the monuments of the admirals and other great men of the Republic, and a few stained-glass windows.

Walks. The promenade at the N.W. angle of the town, with the *Café Welgelegen* (Pl. A, 1), has been considerably decreased in size, since 1874, owing to the construction of the new railway-station. Near this promenade is the Western Cemetery.

To the S., outside the Leidsche Barrière, where the prison rises on the l. (E.), lies the ***Vondelspark** (Pl. D, 1), a pleasant 'Rij en Wandelpark' (park for riding and walking), which covers an area of about 5700 acres. In the middle of the extensive grounds rises a statue, erected in 1867, of *Joost van den Vondel*, the most distinguished of Dutch poets (d. 1659). He was born at Cologne in 1587, and afterwards went to Holland with his parents, who were Mennonites. His principal works were tragedies with choruses, one of which, Gysbrecht van Amstel, founded on the tradition of the destruction of the city of Amsterdam in 1296, is still occasionally performed. A café is in this Park.

Travellers interested in horticulture should visit the '*Linnaeus Garden*', a botanical garden, with a nursery for fruit-trees, situated about 1 M. to the E. of the city, outside the Muider Poort (p. 220).

Excursion recommended to the E. to *Muiden* (Hôtel de Zon), a small town with a ruined castle at the influx of the Vecht into the Zuidersee, 7½ M. from Amsterdam. The road leads through the Muider Poort, the *Watergraafsmeer* polder, and the village of *Diemen*. Steamboats ply be-

tween Amsterdam and Muiden several times daily. Railway to Naarden and Weesp, see p. 254.

An interesting excursion (steamboat several times daily, fare 20 c.) may also be made to the great *Locks* of the Pampus, near *Scheilingwoude*, 2 M. to the N.E. of Amsterdam, where a huge dam has been constructed across the Y for the protection of the new North Sea Canal (p. 231). These huge locks are five in number, three of them being destined for the passage of vessels, while the two others are used in the process of pumping out or admitting the water. The largest of them is about 110 yds. in length, 22 yds. in width, and sufficiently deep for vessels of very large tonnage. The two heaviest of the 56 ponderous lock-gates, 22 of which are constructed of iron and 34 of wood, weigh 34 tons each. The cost of the locks alone has amounted to nearly 6 million fl.

Excursions may also be made to *Bloemendaal* (p. 202), by railway to Haarlem or Zandpoort; to *Hilversum* or *Baarn*, stations on the new Amerspoort line (p. 254), and much visited in summer.

38. Broek. Purmerende. Hoorn.

Comp. Map, p. 176.

From Amsterdam to Purmerende, screw-steamer six times daily in 1¼ hr. (fare 50 or 30 c.), starting from the Westerhoofd (Pl. C, 2). Stations *Buiksloot*, *Landsmeer*, *'T Schouw*, *Watergang*, and *Ilpendam*. From 'T Schouw to Broek and Monnickendam, passenger-barge corresponding with the screw-steamers. — From Purmerende to Hoorn, diligence several times daily.

An excursion to the E. part of Northern Holland is interesting in an agricultural point of view only, on account of the extensive *polders* (the largest of which are the Beemster, the Purmer, the Schermer, and the Anna Paulowna), with their dairy farms, their fine breed of cattle, and their general management. The ordinary tourist may well leave this part of the country unexplored. Even Broek, which was formerly much visited, presents little attraction beyond the scrupulous cleanliness which it practises in common with many other Dutch villages. A trip to the *Tolhuis* (see p. 218), however, should not be omitted, as it commands a beautiful view of Amsterdam. From the Tolhuis to Buiksloot a walk of 1½ M. along the canal; same distance to the N.W. to Nienwendam.

The province of *Noord Holland*, 90 M. in length, and 23—28 M. in width, is entirely surrounded by the North Sea and the Zuiderzee, the small strip of land hitherto connecting it with the continent being now intersected by the new North Sea Canal (p. 231). The land on the sea-coast consists of sand only, the soil of the interior is generally clay, moor, and fen. Almost the whole district lies 12—15 ft. below the level of the sea, from which it is protected on the W. side by the Dunes, and on the E. by lofty embankments. The dykes in the vicinity of the Helder are the most extensive and massive in Holland, with the exception of those of West-Kappel in Zeeland. The cattle of this district are of a remarkably fine breed, and yield an abundant supply of excellent milk. The mutton of N. Holland also enjoys a high reputation, and the wool of the sheep is much prized for its softness.

This part of Northern Holland, lying out of the ordinary track of tourists, is not often visited. The inhabitants are consequently more primitive in their habits than those of Southern Holland, and still adhere more tenaciously to the picturesque costumes of their

ancestors. The head-dress of the women is often curious. It consists of a broad band of gold in the shape of a horse-shoe across the forehead, serving to keep the hair back, and decorated at the sides with large oval rosettes of the same metal. Above this is worn a cap or veil of rich lace, with wings hanging down to the neck, while handsome earrings of gold and precious stones complete this elaborate and picturesque headgear. These trinkets are generally of gold, even among the poorer classes, or at least of silver, and are handed down from mother to daughter as heirlooms.

By the **Tolhuis,** which lies opposite Amsterdam, on a promontory of N. Holland, where there is a favourite *Tea Garden* commanding an excellent survey of the harbour and the city with its numerous towers, is the mouth of the **Noord-Hollandsche Kanaal** (constructed in 1819—25 by *Blanken*, at a cost of about 8 million florins), which extends from Amsterdam to the Helder, a distance of 42 M., and is 130 ft. broad and 20 ft. deep. The gates at the entrance, called the *Willems-Sluis*, which rest on piles driven into the mud to a great depth, are also of vast dimensions. The level of the canal at Buiksloot is 10 ft. below the average level of the sea at half-tide. Vessels of heavy tonnage can enter and quit the canal at almost any time, and thus avoid the perils of storms and the numerous sandbanks of the Zuiderzee. Above 5000 sea-going vessels, most of them of considerable size, traverse the canal annually. In winter it is not unfrequently frozen over, and great expense is incurred in removing the ice. The canal, however, is insufficient for the present requirements of navigation (comp. p. 231).

The Purmerende steamboat enters the canal and first touches at *Buiksloot*, a village of peculiarly Dutch character lying on both sides of the canal; then at *'T Schouw*, a group of houses, where a branch of the canal diverges to Broek and Monnickendam towards the E. Travellers bound to these places quit the screw-steamer here and embark in the passenger-barge which is in waiting. Broek is 2 M. from 'T Schouw by the road.

Broek (pronounced Brook) (**Inn* at the entrance to the village), situated in the *Waterland*, one of the lowest districts in Holland, a village which has been ridiculed by some travellers, and extravagantly extolled by others, enjoys the reputation of being the cleanest in the world. Most of its 1500 inhabitants are occupied with the manufacture of the small, round 'Edam cheeses', sometimes termed *Zoetemelkskaas* (sweet-milk cheese), to distinguish them from the inferior qualities of Dutch cheese, which are prepared from sour milk. A few retired merchants and wealthy ship-owners formerly resided here, and their descendants still form a portion of the population. The roads are paved with 'klinkers', or small stones placed edgeways, and occasionally arranged in a kind of mosaic pattern. Most of the houses are built of wood, and are carefully painted in order to

preserve them from the extreme dampness of the climate. The brightness of the colours and the variegated tiles of the roofs glittering in the sun impart a cheerful and picturesque appearance to the place. The houses of the poor are of one story only, while those of the richer classes are constructed in a grotesque and occasionally not unpleasing style. The gable-end is generally turned towards the street and contains the principal entrance to the house, two or three feet above the ground, reached by a moveable flight of three or four steps, and is only used on the occasion of festivals and funerals. The traveller who desirous of seeing the interior of one of these houses may apply to Mejufvrouw *A. Fregeres*, at the entrance to the village, who sells Broek antiquities (?) at somewhat high prices. Admission to one of the cottages of the cheese-manufacturers is easily obtained (fee $^1/_2$ fl.). The dwelling is entered through the cow-stable, which is kept so scrupulously clean, that it often serves as a kind of reception-room. The process of cheese-making is also shown in the dairy, where cheeses are seen in the press, or in the brine in which they are afterwards slightly salted. Besides these rooms, the richer peasants frequently possess handsomely furnished and carpeted drawing-rooms and other apartments.

Monnickendam *(Doelen)*, the Prot. church of which contains the tomb of the founder of the society 'tot Nut van't Algemeen' (p. 221), is a great market for anchovies. *Edam*, which is famous for its cheese, and gives it name to the cheese of the whole district, is 3 M. distant.

The screw-steamer bound for Purmerende does not quit the North Canal. Beyond 'T Schouw it touches at *Watergang* and *Ilpendam*. Near the latter is the château of *Ilpensteen*.

Purmerende *(Vergulde Roskam; Heeren Logement)* lies on the North Canal at the S. extremity of the Beemster, and between the Purmer, Wormer, and Beemster polders. The last of these, one of the finest in Holland, valued on an average at 1200 fl. per acre, reclaimed in 1608—12, begins close to the Beemster Gate. Nearly in the middle of it lies *Midden Beemster* (Heerenhuis), $4^1/_2$ M. distant. From Purmerende to Alkmaar steamboat once daily. The road from Purmerende to (12 M.) Hoorn skirts the E. side of the Beemster.

Hoorn *(Doelen)*, with 9500 inhab., the ancient capital of N. Holland, was the birthplace of Willem Schouten, who discovered the passage round the S. coast of America in 1616, and named 'Cape Horn' after his native town. From Hoorn to Enkhuizen (p. 258), $10^1/_2$ M.

39. From Amsterdam to Alkmaar and the Helder.

Comp. Map, p. 176.

a. Steamboat Route by Zaandam.

From Amsterdam to Alkmaar, steamboat in summer three times daily in 3 hrs. (75 or 50 c.), starting from the Westerhoofd (Pl. C, 2). Halfway station *Zaandam*, to which steamers also run 5—7 times daily from an adjacent pier, in $^3/_4$ hr. (35 c. or 25 c.). From Alkmaar to Nieuwediep and Helder, steamboat twice daily.

(Another steamboat route from Amsterdam to Alkmaar and the Helder is by the Northern Canal viâ Purmerende, of which route the Alkmaar and Nieuwediep steamboat service is a continuation.)

A fine view of Amsterdam is obtained at starting. The basin of the Y soon narrows into the new canal, which traverses the whole length of the bay, and debouches into the sea after intersecting the Dunes between Velsen and Beverwijk. On each side of the canal the Y is being drained and converted into polders (p. xxviii). The land thus reclaimed realises an average price of 800 fl. per acre. A branch leading to Zaandam diverges to the N. from the main canal. Towards the end of the steamboat trip the navigable channel is indicated by white posts projecting from the water.

Zaandam (*De Beurs;* café at the back of the town-hall), sometimes erroneously called *Saardam*, a town with 12,235 inhab., many of whom are said to be millionaires, situated at the influx of the *Zaan* into the Y, consists of two long rows of windmills, with the outbuildings connected with them. These windmills, about 400 in number, extend along the bank of the Zaan as far as the neighbouring villages of *Zaandijk*, *Koog*, *Wormerveer*, and *Krommenie*. They are used for many different purposes, and comprise oil, saw, corn, paint, and paper mills. Others work the pumps and apparatus for draining the land, and others again are employed in grinding 'trass', a volcanic product from the environs of Andernach on the Rhine, which when reduced to powder, and mingled with lime and sand, forms an invaluable cement, possessing the rare property of hardening under water. Zaandam, like Broek (p. 224) and all the villages of N. Holland, is remarkable for its cleanliness. It was formerly intersected by canals in every direction, and each house was enclosed by its miniature moat, but since 1858 several broad streets have been constructed. The old church, which has been recently restored, about $^1/_2$ M. to the N. of the town-hall, contains a picture representing an inundation which took place here in 1825.

The *Hut of Peter the Great* is the principal curiosity at Zaandam. Immediately on landing, the traveller is assailed by a number of guides who offer to show the way to the hut. Their services are unnecessary, but we may perhaps save time and avoid farther importunity by engaging one of them (10 c.). The way to the hut cannot be mistaken. The road running towards the W.

from the landing-place of the steamer, and skirting the water, leads to the '*Logement of the Czar Peter*', a small tavern; here we enter a narrow street to the r., cross a bridge, and 120 paces farther reach a court-yard in which the hut is situated. It is a rude wooden structure containing two rooms, and now in a somewhat tottering condition, but is protected by a roof supported by pillars of brick, erected by order of Anna Paulowna, the late Queen of Holland, who was a Russian princess. A marble slab over the chimney-piece, bearing the inscription, '*Petro Magno — Alexander*', was placed there by the Emp. Alexander on the occasion of his visit to Zaandam in 1814. Another tablet commemorates the visit of the Czarowitz, now Emperor of Russia, in 1839. A model of the hut, several portraits of Peter the Great and the Empress Catharine, a life-size portrait of the Czar in the costume of a Dutch artisan, visitors' books, etc. are kept here. The hut is said to have been occupied by the Czar Peter in 1697, while he worked as a ship-carpenter in the building-yard of Mynheer *Kalf*, with a view to acquire a practical knowledge of the art, and to impart it to his countrymen. The tradition is that he arrived here in the dress of a common workman, under the name of *Peter Michaelof*, and long escaped recognition; but the truth is that Peter only remained here about a week, for he was unable long to preserve his incognito, and being incessantly beset by crowds of inquisitive idlers, he preferred to return to Amsterdam, where he could work unmolested in the building-yards of the E. India Company. The nautical phraseology of Russia still contains traces of a partially Dutch origin.

From Zaandam to Uitgeest (9 M.), railway in 25 min (65, 50, 35 c.), a branch of the Haarlem and Alkmaar line. Stations on the Zaan (mentioned below), *Koog-Zaandijk*, *Wormerveer*, and *Krommenie*. *Uitgeest*, see p. 231.

At Zaandam the Amsterdam boat is quitted for the small *Alkmaar Steamer* on the *Zaan*, about 3 min. walk distant. The voyage on this small canal-like river is interesting and picturesque as far as Wormerveer. The banks are sprinkled with a succession of neat and trim houses, most of them painted green, and peeping with their red roofs from among trees. Innumerable windmills are also passed. Stations *Koog*, *Zaandijk*, and *Wormerveer*. About 1 hr. after quitting Zaandam the steamer enters the *Marker Vaart* (canal), stops near the village of *Marken*, traverses part of the *Alkmaarer Meer*, and then enters the *Northern Canal*. To the r. lies the *Schermer Polder*. The traveller will observe that the canal here lies considerably higher than the surrounding country, which consists chiefly of moor and bog.

Alkmaar *(Het Utrechtsche Wapen; Burg; Toelast)* derives its name (which signifies 'all sea') from the lake and morass which formerly surrounded it. The town, with 11,400 inhab.,

is another model of Dutch order and cleanliness. The Gothic *Stadhuis* with its tower in the Langestraat, not far from the church, was erected in 1507. The *Church of St. Lawrence* is a fine Gothic edifice, with lofty vaulting of wood, and kept in admirable order. On the E. side is a painting in seven sections, by an unknown Dutch master (1504), representing the Seven Works of Mercy. The tomb of Floris V., Count of Holland (d. 1296), is still covered with its original tombstone and coat of arms. The tower of the church fell in the 15th cent. and has never been rebuilt. A view of the church and tower is to be seen on the wall of the choir.

Alkmaar carries on a very extensive cheese-trade. The weekly market is frequented by the peasantry of the whole province of N. Holland, who sell their cheese here to the dealers. Upwards of 5000 tons of cheese are annually weighed in the *Town Weighing House*, being about one-half of the produce of the province. This building with its handsome tower was erected in 1582 in the 'baroque' style. The busy throng assembled here on market days, and the huge piles of red and yellow cheeses heaped up in every direction present a curious and picturesque scene.

The *Bosch*, or park, near Alkmaar, although inferior to those of Haarlem and the Hague, affords pleasant walks. *Trotting-matches (Harddraverij)* are occasionally held here, and the prize generally consists of a silver coffee-pot presented by the magistrates. One of these matches should if possible be witnessed by the traveller, who will not fail to admire the costumes of the peasantry and the unsophisticated delight of the spectators.

The *Cemetery* on the W. side of the Bosch, surrounded by a lofty wall, and resembling a park, contains no monuments worthy of note.

About 3 M. to the W. of Alkmaar are situated the scanty ruins of the castle and old abbey-church of **Egmond**, the ancestral seat of the illustrious family so often mentioned in the annals of the Netherlands. Many of the ancient Counts of Holland are interred here. The abbey at a very remote period was a zealous patron of science, and its chronicles formed the principal source of the early history of Holland. In 1572 the fanatical iconoclasts destroyed the venerable and once magnificent abbey. Three villages in the vicinity are named after the Egmont family, *Egmond Binnen*, *Egmond op den Hoef*, and *Egmond aan Zee*. A lighthouse erected in 1833 near the latter is adorned with a colossal lion in honour of Lieutenant Van Speyk (p. 123).

To the N.W. of Alkmaar lies *Bergen*, a prettily situated village, where the English army under the Duke of York was defeated by the French and Dutch under Brune in 1799.

Alkmaar lies on the S. W. side of the great *Northern Canal*. The landing-place of the steamboats is on the opposite bank. Those from the Nieuwe Diep and from Amsterdam arrive about the same time, and proceed on their respective voyages after a short halt. Beyond the fields and pastures to the l. rise the extensive *Kamper-Dunes* ('Camperdown'), off which the English fleet gained a victory over the French and Dutch in 1797.

The dunes derive their name from the village of *Kamp*, which lies on their N. slope. Between Kamp and *Petten*, a distance of $1^1/_2$ M., there is a gap in the chain of sand-hills, which according to tradition was once one of the embouchures of the Rhine. This space, called the *Hondsbossche*, is one of the most dangerous parts of the Dutch coast.

The steamboat now traverses the *Zype*, an old polder, passes the station '*T Zand*' ('the sand'), and stops near the great *Zyper Sluis*.

The *Anna-Paulowna-Polder*, a tract of 8000 acres, has been reclaimed from the Zuiderzee. The works occupied three years, and were completed in 1850. The transverse embankment at the upper lock-gate affords a survey of the polder and the sea-dykes by which it is bounded. The canal which intersects the polder is connected with the N. Canal by means of a gate.

To the l., towards the N.W., rises the slender lighthouse on the lofty *Kijk Duin*. The scenery between Alkmaar and the Nieuwe Diep is monotonous, extensive pastures with cattle and an occasional farm-house being its principal features. The masts and sails of the vessels in the harbour and roadstead of the Nieuwe Diep at length become visible. On the l. the green ramparts and casemates of the harbour-fortifications come in sight. The steamboat stops near the great bridge, $^3/_4$ M. from the hotel.

The **Nieuwe Diep** (**Den Burg*, commanding a view of the roadstead; carriages in waiting at the steamboat-pier), or *Willemsoord* as it is sometimes named with reference to the government dock-yard here, is the artificial harbour of the Helder, constructed since the close of the last century. Its extensive piers and bulwarks are destined to afford protection to the vessels entering or quitting the Northern Canal, a considerable number of which are English and Norwegian. The flood-gates at the entrance to the basin are the broadest in Holland (about 65 ft.). The *Dock Yard* is shown (9 to 1.30 o'clock) to visitors who have obtained permission from the contre-admiral (*'schout bij nacht'*). The Arsenal contains a few historical pictures. (Fee 1 fl. for 1—3 pers., 2 fl. for a larger party.)

Part of the Dutch Fleet is generally stationed here, and the traveller may easily obtain permission from one of the captains to visit his vessel (fee to sailor 25—50 c.). The boatmen who row the visitor out to the roads demand several florins for the trip. An old frigate in the harbour serves as a barrack for naval cadets, and as a training-ship for recruits. The band of the cadets plays in the Café Tivoli on Sundays (admission 25 c.). In front of the saloon in which the cadets play, the mast of Van Speyk's cannon-boat (p. 123) is planted as a memorial of his heroic conduct.

An uninterrupted succession of one-storied houses extends along the bank of the Helder Canal to the ($1^1/_2$ M.) **Helder** (*Heerenlogement*), which is sheltered at the back by the great Helder

dyke (see below). Towards the close of last century the Helder was little more than a large fishing-village. In 1811 Napoleon caused extensive fortifications to be constructed here by Spanish prisoners of war, and the works were completed by the Dutch government in 1826. The Helder is now a prosperous and steadily increasing commercial town with 18,558 inhab., and at the same time a fortress of great importance, capable of accommodating 30,000 men, but tenable by one-fourth of that number. The fortifications extend from the North Sea to the Zuiderzee, strengthened by strong defences towards the sea on the N. and W., and by substantial works towards the land on the E. and S. sides, and farther protected by sluices for inundating the environs in case of a siege. The batteries command the strait of Marsdiep and the entrance to the harbour and the N. Canal. As this, the extreme promontory of N. Holland, is exposed more than any other part of the coast to the violence of the wind and the encroachments of the sea, it is protected on all sides by huge and massive dykes.

The great HELDER DYKE, about 5 M. in length, and 12 ft. in width, which is traversed by a good road from the Nieuwe Diep to the Helder, descends into the sea to a distance of 200 ft., at an angle of 40°. The highest tide never reaches the summit, while the lowest still covers the foundations. Huge bulwarks projecting several hundred fathoms into the sea at intervals add to the solidity and safety of the structure. This remarkable artificial coast is entirely constructed of Norwegian granite.

The Helder is almost the only part of the Dutch coast where the sea is navigable close to the land. The force of the tide which runs through the strait between the Helder and the island of Texel prevents the accumulation of sand, and keeps the channel clear.

The traveller is recommended to walk along the dyke as far as the *Fort Erfprins*, and thence by the coast and the sand-hills to the lighthouse and Fort Kijkduin, 3½ M. from the Nieuwe Diep. Beyond the intrenchments of the first of these forts, the embankment is exposed to the full force of the North Sea. *Fort Kijkduin* rises on the highest point of the northern dyke. The lofty lighthouse, which may be visited by those who have never seen a structure of the kind, commands a fine prospect. The neighbouring village of *Huisduinen* also belongs to the Helder.

A fierce and sanguinary naval battle took place off this Dune on 21st Aug., 1673, between the combined English and French fleets and the Dutch under *De Ruyter* and *Tromp*, in which the latter were victorious. In September, 1799, an army of 10,000 English and 13,000 Russian troops, commanded by Admiral Abercrombie and the Duke of York, landed at this point. The Russians lost their way and were totally defeated by the French at *Bergen* (p. 228), while the English were compelled, after a skirmish at Castricum, to yield to the superior forces of the French and to retreat, having failed in their endeavours to induce the Dutch to revolt against their new masters.

Opposite the Helder, and separated from the mainland by the strait of *Marsdiep*, lies the island of **Texel**, to which a ferryboat plies daily, starting at 9 a. m. from the Nieuwe Diep, and landing at *Oudeschild* about 2 hrs. later. *De Burg*, the capital of the island, is situated 3 M. inland. The island, with 6200 inhab., and 70 sq. M. in extent, consists chiefly of pasture-land, and supports about 34,000 sheep, which sometimes yield as much as 100 tons of fine wool annually. A highly esteemed quality of green cheese is prepared from the sheeps' milk, and the mutton itself is excellent. The northern extremity of the island is called *Eijerland* ('land of eggs'), on account of the myriads of sea-fowl which visit it. The eggs are collected in great numbers and sent to the Amsterdam market.

Harlingen (p. 259) in Friesland may be reached by a sailing-boat with a favourable wind in 5—6 hrs., but there is no regular communication. A boat may be hired for the passage for 10—12 fl.

b. Railway Journey by Haarlem.

From Amsterdam to Alkmaar in 1¾ hr. (fares 1 fl. 95, 1 fl. 55, 1 fl. 10 c.); to the Helder in 3 hrs. (fares 4 fl. 5, 3 fl. 25 c., 2 fl.). Or the traveller may take the steamer to Zaandam, and proceed thence by railway (comp. p. 226).

From Amsterdam to *Haarlem* (10½ M.), see p. 179. The train now runs through a pleasant district towards the N., passing the village of *Bloemendaal* (p. 202), to stat. *Zandpoort*, near which, to the l., is the lunatic asylum of *Meerenberg*. On the r. lies a succession of rich green pastures with fine cattle.

Near stations (16 M.) *Velsen* and (17½ M.) *Beverwijk* are numerous country-houses and pleasure-grounds, which are much frequented in summer. Between these stations is the narrowest part of the isthmus connecting the provinces of Northern and Southern Holland, called *Holland op zijn Smalst*, which is now intersected by the great **North Sea Canal**. The plan of this vast undertaking was formed in 1862, with a view to secure to Amsterdam the advantages of a first-rate seaport, the old N. Holland Canal, having long been found insufficient for the requirements of the shipping traffic. In connection with this work the bay of the Y is being converted into a canal and partly filled up. The new canal, the direction of which is marked in the map between pp. 176, 177, is about 15 M. in length, 65—110 yds. in width, and 22—26 ft. in depth. Its level is about 20 inches below the mean level of the water at Amsterdam. Three huge gates, completed in 1872, one of them 24 yds. and the other two 12 yds. in width, protect the W. entrance of the canal against the incursion of the sea. The piers which shelter the entrance are ¾ M. in length (comp. p. 226).

From (22 M.) stat. *Uitgeest* a branch-line diverges to Zaandam (p. 226), and *Castricum*, where the English troops who had landed

at the Helder were defeated by the French general Brune on 5th Oct., 1799 (comp. p. 228).

32 M. **Alkmaar,** see p. 227.

Beyond Alkmaar the country presents the usual features of canals and green meadows sprinkled with cattle. The railway runs to the E. of the great Northern Canal, by *Hugowaard*, *Noord-Scharwoude*, *Schagen*, and *Anna-Paulowna*, to the —

58 M. **Helder** (see p. 229).

40. From Amsterdam or Rotterdam to Utrecht and Arnhem.

RAILWAY from Amsterdam to (25 M.) Utrecht in $^3/_4$—$1^1/_4$ hr. (fares 1 fl. 70, 1 fl. 25, 85 c.). From Rotterdam to (38 M.) Utrecht in 1—$1^1/_4$ hr. (fares 2 fl. 70, 2 fl. 5, 1 fl. 35 c.). From Utrecht to (41 M.) Arnhem in $1^1/_2$—$1^3/_4$ hr. (fares 2 fl. 90, 2 fl. 40, 1 fl. 50 c.). Express fares one-fifth higher.

STEAMBOAT from Amsterdam by the Vecht to Utrecht 4 times weekly; also from Rotterdam by the Lek to Vreeswyk, and thence by another steamer on the canal to Utrecht.

FROM AMSTERDAM TO UTRECHT. The immediate environs of Amsterdam consist chiefly of polders (p. XXVIII). The most remarkable of these, and one of the lowest in Holland, is the *Diemermeer* (18 ft. below the mean sea-level), the W. side of which the train skirts soon after quitting the station. Extensive nursery and kitchen gardens, intersected by numerous canals, are also passed. The old road, of which little is seen from the railway, is bordered by a succession of villas, summer-houses, and gardens, most of them the property of wealthy merchants of Amsterdam, and extending the whole way to Utrecht. The prosperity and taste of the Dutch is nowhere more apparent than in this district, of which however little is seen from the railway. (The steamboat affords a better survey.) The stations are *Abcoude*, *Loenen-Vreeland*, *Nieuwersluis* (where the train crosses the Vecht), *Breukelen*, and *Maarssen*.

25 M. **Utrecht,** see R. 42.

FROM ROTTERDAM TO UTRECHT. The train starts from the Rhenish Station on the Maas (Pl. H, 6, 7), and traverses a country of which canals and pastures are the principal features. Near stat. *Nieuwerkerk* the line skirts the E. side of the extensive *Zuidplas-Polder*. The traveller will sometimes find it difficult to determine whether land or water is the predominating element. Beyond stat. *Moordrecht* the *Kromme Gouw* is crossed.

$20^1/_2$ M. **Gouda,** commonly called *Ter-Gouw* (**De Zalm* in the market-place, R. and B. 2 fl.), a town of some importance on the *Yssel* (which must not be confounded with the river of that name in Guelders, see p. 252), with 15,352 inhab., is encircled by fine old trees, and possesses several handsome churches. The *Groote Kerk*

(St. John), a church with double aisles, erected in the latest Gothic style after a fire in 1552, contains forty-four beautiful *stained-glass windows, the finest of which (thirteen in number) were skilfully and elaborately executed by the brothers *Wouter* and *Dirk Krabeth* in 1555—77, the others being the workmanship of their successors down to 1606. The subjects of the older windows are scriptural, with figures of saints and the donors, those of the latter are armorial bearings or allegorical representations. In one of them is a portrait of Philip II., partially destroyed by lightning; in another that of the Duke of Alva. The stained glass was executed partly at the cost of different towns, partly by private subscription, and some of it was indifferently restored after a storm in the 17th century. The original designs, coloured and drawn with the utmost accuracy, are preserved in the sacristy. The late Gothic *Raadhuis* in the market place was erected in 1449.

The staple commodities of Gouda are bricks and clay-pipes. The material for the former is obtained from the muddy bed of the Yssel, the deposits of which are admirably adapted for the purpose. The cheese named after this town and manufactured in the environs is of inferior quality.

From Gouda to the Hague, branch-line of the Rijn Spoorweg in 1/2—3/4 hr. (fares 1 fl. 45, 1 fl. 15, 70 c.). Stations *Zevenhuizen-Moerkapelle*, *Zoetermeer-Zegwaard*, *Voorburg*, and the *Hague* (p. 179).

Next stat. *Oudewater*, also on the Yssel, was the birthplace of the theologian *Arminius* (p. 251), the founder of the sect of 'Remonstrants'. A picture in the Stadhuis by Dirk Stoop commemorates the brutal excesses committed here by the Spaniards in 1575.

Woerden, with 4199 inhab., situated on the 'Old Rhine', formerly a fortress, was captured and cruelly treated by the army of Louis XIV. under Marshal Luxembourg in 1672 (an event described by Voltaire). In 1813 it was occupied by the Dutch, but taken by the French under General Molitor and again plundered. The fortifications have recently been demolished, and their site converted into public promenades.

Beyond stat. *Harmelen* the canals become rarer, and the country more undulating and agricultural. The Amsterdam line diverges here, and unites with the direct line from Utrecht to Amsterdam at stat. *Breukelen* (p. 232).

38 M. **Utrecht,** see R. 42.

From Utrecht to Arnhem. The train now crosses the canal *(Rynvaart)* which connects Utrecht with the Lek (as the principal branch of the Rhine is called, see p. 243). On the r. and l. are four well-preserved intrenchments *('lunettes')*, now disused.

Stat. *Zeist* (near which is *Driebergen*), a picturesque and thriving village, not visible from the railway, is the seat of a Moravian settlement (about 260 members), with which a good school is

connected. The community resides in a pile of contiguous buildings, possessing many of their goods in common, and strictly observing the precepts of their sect. They somewhat resemble the Quakers of England, and are remarkable for the purity and simplicity of their lives. Married women, widows, and young girls are distinguished by a difference of costume. The environs are carefully cultivated. Gardens, orchards, plantations, corn-fields, and pastures are passed in rapid succession. During the harvest the corn is stacked in a peculiar manner, and protected by roofs.

Next stat. *Maarsbergen*. Stat. *Veenendaal* is noted for its honey. Stat. *Ede* is the station for *Wageningen* (p. 244), which lies 4½ M. to the S. Near stat. *Wolfhezen* is an extensive plain stretching to the Zuiderzee, which has been frequently used as a military exercising-ground by Dutch and French armies. One of the latter, by command of Marshal Marmont in 1804, threw up a lofty mound, on the heights between Ede and Veenendal, to commemorate the coronation of Napoleon I. As the train approaches Arnhem several picturesque glimpses are obtained of the Rhine and the *Betuwe* (p. 244) on the r., and of the *Hartjesberg* on the l.

41 M. **Arnhem.** *Hôtels:* *Hôtel des Pays Bas, in the Groote Markt, with its back towards the Rhine, and not far from the pier of the Cologne and Düsseldorf Steamboat Co.; *Hotel de Zon *(du Soleil)*, near the bridge of boats, outside the town on the N.W. side, and the nearest to the station and the pier of the Netherlands Steamboat Co., R. and L. 1½, D. 2½ fl., B. 70, A. 40 c.; *Zwynshoofd ('Boar's Head', a common sign of Dutch inns), in the town; Hôtel Bast, also in the town, near the Rhine, new; Bellevue outside the town, ¼ M. beyond the Zon, prettily situated. Charges much the same in all. *De Paauw ('Peacock'), near the station, a small second-class inn.

Arnhem, the Roman *Arenacum*, with 34,064 inhab. (nearly ½ Rom. Cath.), formerly the residence of the Dukes of Guelders, is still the capital of the Dutch province of that name, whose inhabitants are described by an old proverb as '*Hoog van moed, klein van goed, een zwaard in de hand, is 't wapen van Gelderland*' ('Great in courage, poor in goods, sword in hand, such is the motto of Guelder-land'). The town lies on the S. slopes of the Veluwe range of hills (p. 244), and was re-fortified by Gen. Coehoorn at the beginning of the 18th cent., after it had been taken by the French in 1672. The French camp which was pitched in the vicinity, as well as the town itself which was garrisoned by French troops, were taken on 13th Nov., 1813, by Bülow's corps of the Prussian army, the same which distinguished itself at the Battle of Waterloo. The French Gen. Charpentier fell on this occasion.

Arnhem presents the usual features of a clean and prosperous Dutch town, which strike the traveller most forcibly when he is descending from the poorer districts of the Upper Rhine. The old fortifications have been converted into promenades.

Leaving the station and bearing to the l., we pass through several streets and soon reach the GROOTE MARKT, in which the Groote Kerk and the Raadhuis are situated. The choir of the late Gothic *Groote Kerk*, which was begun in 1452, contains the monument of Charles van Egmont, Duke of Guelders (d. 1513), a recumbent mail-clad figure in white marble, on a sarcophagus of black and white marble, adorned with statues of the Apostles, etc. Above, on the N. wall of the choir, is the kneeling figure of the Duke beneath a wooden canopy, covered with the suit of armour worn by him during his life-time. (The sacristan lives on the N. side of the church, fee 15—20 c.). — To the E. of the church rises the *Raadhuis*, erected by Maarten van Rossum, general of Duke Charles of Guelders, the indefatigable opponent of the Emp. Charles V. It is locally styled the *Duivelshuis* ('Devil's House'), owing to its grotesque decorations, and contains the public library. — The Rom. Cath. *Church of St. Walburga*, to which the St. Walburg-Straat leads to the r. (S.) of the Raadhuis, contains a lofty modern carved altar and a handsome Gothic pulpit.

ENVIRONS. The district around Arnhem is the most picturesque in Holland. The finest point in the immediate neighbourhood is the estate of the **Hartjesberg* ('Hart's Mount'), or *Sonsbeek*, the seat of Baron van Heeckeren. The entrance is near the railway station, about $^1/_2$ M. to the N. of the town. The park and grounds are open to the public (visitors ring the 'Bel voor den Poortier'). The custodian of the grounds, who also shows the Belvedere Tower, lives at the entrance (fee for 1 pers. $^1/_2$ fl., for a party 1—2 fl.). The park contains fine groups of trees, fish-ponds, waterfalls, grottoes, a deer-park, a riding-course, etc. The stables also deserve inspection. The Belvedere commands a beautiful view of the park and the fertile Betuwe as far as the Eltener Berg and the distant heights of Cleve.

Immediately below the town rises the *Rehberg*, a slight eminence with pleasure-grounds. Higher up is the country-residence of *Heidenoord*, adjoining which there are beautiful walks through the woods in all directions, provided with benches at intervals. On a height above the Rhine, 5 M. below Arnhem, lies the beautiful estate of *Duno*, with pleasant grounds and charming views (restaurant). Near the thriving village of *Velp*, about 3 M. to the E. of Arnhem, rises a range of heights on which several beautiful parks and pleasure-grounds are situated, all open to the public. The most frequented are those of *Roozendaal* (Hotel in the grounds, pension 3—4 fl.) and *Beekhuizen* (Hotel and pension), both of which afford attractive and shady walks.

From Arnhem to Zutphen, Deventer, and Zwolle, see R. 47.

41. From Liège to Utrecht.

119 M. Railway in 5¼—6½ hrs.; fares 17 fr. 93, 13 fr. 90, 8 fr. 98 c.; or, in Dutch money, 9 fl. 50, 7 fl. 60, 4 fl. 75 cts.

Liège, see p. 147. The train starts from the Station de Vivegnies, and skirts the hills enclosing the Meuse, but at some distance from the river, as far as —

2 M. Stat. **Herstal,** the birth-place of Pepin 'le Gros' of Herstal, the majordomo of the palace, or chief officer of the king, and practically the regent of the great Frankish empire, as the power of the Merovingian monarchs had begun to decline. His son Charles Martel did not succeed in realising the ambitions schemes of his father; but his grandson Pepin the Little, having secured the approval of the church, superseded Childeric III., 'l'Insensé', was crowned king of the Franks by Archbishop Boniface in 752, and died at Herstal in 768. *Charlemagne* himself is said to have been born at Herstal, but the truth of the tradition cannot now be ascertained. In 870 Charles the Bald of France concluded an important treaty here with Lewis the German concerning the partition of Lorraine. The village, which is fully 2 M. long, has gradually extended so as almost to become a suburb of Liège.

The train now quits the valley of the Meuse and turns to the N. to stations *Milmorte* and *Liers*, from which a branch line runs to Rocourt and Ans (p. 141). Stations *Glons*, *Nederhem*

15 M. **Tongeren**, French *Tongres (*Hôtel du Paon; *Casque)*, with 7500 inhab., the Roman *Aduatica Tongri*, was formerly the seat of a bishop, whose residence was afterwards transferred to Liège. The handsome Gothic *Church of Notre Dame*, erected in 1240, with choir and tower of the 15th cent., possesses a valuable collection of sacred vessels, and Romanesque cloisters with fine sculptures. — Branch-line hence to *Ans*, p. 141.

Stations *Hoesselt*, *Bilsen* (branch-line to Munsterbilsen, p. 126), *Beverst* (p. 126), *Diepenbeek*, and —

31 M. **Hasselt**, where the line unites with the Antwerp, Mastricht, and Aix-la-Chapelle railway (see p. 126).

Scenery uninteresting, but the bridges over the arms of the Meuse and Rhine towards the end of the journey are worthy of notice. Stations *Zonhoven*, *Helchteren*, *Wijchmael*, *Exel*, *Neerpelt*, (57 M.) *Achel* (last in Belgium), (62½ M.) *Valkenswaard* (first in Holland), *Aalst-Waalre*, (69 M.) **Eindhoven** (p. 249, junction of the Venlo line), *Best*, (81 M.) *Boxtel* (p. 249), and *Vught*.

89½ M. **'S Hertogenbosch,** or *'s Bosch*, French *Bois le Duc (Hôtel du Lion; Eenhorn; Maison Verte)*, on the *Dommel*, the *Aa*, and the *Zuid-Willems-Canal*, the strongly fortified capital of the province of N. Brabant, with 24,164 inhab., derives its name from Duke Godfrey of Brabant, who conferred municipal privileges on the town in 1184. The *St. Jans-Kerk*, with double aisles, is a fine

UTRECHT.

Kerken

1. Domkerk en Toren C.3.
2. Buurkerk B.C.3
3. Jacobiekerk B.1.
4. St. Janskerk C.2.
5. St. Pieterskerk D.3
6. 7. 8. Oud. Rom. Kath. Kerken (Jansen) B.3.
9. Synagoge C.4.

Openbare Gebouwen

10. Academie C.3
11. Acad. Bibliotheek en Landbouwk. D.2.
12. Acad. Museum C.2.
13. Cellulaire Gevangenis D.1
14. Gebouw voor Kunsten & Wetenschapen B.3.
15. Gouvernement C.D.3.
16. Groot Rijks Hospital B.4.
17. Hortus Botanicus D.5.
18. Meteor. Instituut & Observatorium D.5.
19. Paleis van Justicie C.3.
20. Policie Bureau C.2.
21. Postkantoor C.3.
22. Rijksmunt B.2.
23. Schouwburg B.2.
24. Stadhuis C.2.
25. Telegrafenkantoor A.3.

Geograph Anstalt v. Wagner & Debes Leipzig

late Gothic edifice, begun in 1419 after the destruction of an earlier church by fire, and completed at the end of the same century. It contains an interesting late Gothic font, cast in 1492. The *Raadhuis* contains a collection of pictures and weapons. In the *Natural History Museum*, among other curiosities, is a meteoric stone which fell in the neighbourhood in 1840.

The train crosses the Maas near stat. *Hedel*, and next reaches —

95 M. **Bommel,** or *Zaltbommel (De Klok)*, formerly a strongly fortified place, which was unsuccessfully besieged by the Spaniards in 1599. In 1672 it was taken by Turenne after a gallant defence by the small garrison. The ebb and flow of the tide affect the river as far as this point. The train now crosses the broad *Waal* by a massive iron bridge. Stations *Waardenburg*, *Geldermalsen* (omnibus four times daily to Tiel, p. 247), beyond which the *Linge* is crossed. Near *Kuilenburg* (p. 244) the *Lek* or Lower Rhine, and lastly near Utrecht the *Oude Rijn* are crossed.

119 M. **Utrecht,** see below.

42. Utrecht.

Hotels. *Hôtel des Pays-Bas (Pl. a), in the Janskerkhof; R. 1½ fl., B. 80, A. 30 c.; *Oude Kasteel van Antwerpen (Pl. b), on the Oude Gracht, R. from 1 fl., B. 70 c.; Hôtel de l'Europe (Pl. c), and Bellevue (Pl. d.), both on the Vreeburg; *Hôtel de la Station (Pl. e), with restaurant and café.

Cafés. *Nieuwe Bak* and *Dortmunder Bierhalle*, both in the Lijnmarkt, to the W. of the cathedral; *Café de la Station.*

Utrecht, the capital of the Dutch province of that name, with 61,601 inhab. (⅓rd Rom. Cath.), the *Trajectum ad Rhenum* of the Romans (derived from '*Oude Trecht*', 'the old ford'), subsequently called *Wiltaburg* or *Wiltrecht* by the Frisians and Franks, is one of the most ancient towns in the Netherlands. Dagobert, the first king of the E. Franks, founded the first church at Utrecht, then occupied by Frisians, whose bishop was St. Willebrordus. St. Boniface, a monk from Exeter, who afterwards became archbishop of Mayence, once taught here. The archbishops of Utrecht were among the most powerful of mediæval prelates, and the town was celebrated at an early period for the beauty of its churches. It first belonged to Lorraine, then to the German Empire, and was frequently the residence of the emperors. The Emp. Conrad II. died here in 1039, and the Emp. Henry V., the last of the powerful Salic line, in 1125, and both were interred in the cathedral of Spires. The Emp. Charles V. erected the *Vreeburg* here in order to keep the citizens in check, but it was destroyed in 1577 on the outbreak of the War of Independence. The site of the castle, which was never rebuilt, immediately at the entrance to the town from the station, still retains the name. *Adrian Floriszoon Boeyens D'Edel*, the tutor of Charles V., one of the most pious and learned men of

his age, who afterwards became Pope as Adrian VI., was a native of Utrecht (p. 239). In 1579 the Union of the seven provinces of Holland, Zeeland, Utrecht, Guelders, Over-Yssel, Friesland, and Groningen, whereby Prince William I. of Orange was appointed stadtholder, and the independence of the Netherlands established, was concluded in the Hall of the Academy of Utrecht. The States General were in the habit of assembling here from that date down to 1593, when the seat of government was transferred to the Hague. In 1672 Louis XIV. levied a heavy contribution upon the citizens. The celebrated Peace of Utrecht, which terminated the Spanish War of Succession, was concluded here on 11th April 1713.

At Utrecht the Rhine divides into two branches, one of which, named the '*Old Rhine*', falls into the N. Sea near Katwijk (p. 197), while the other, called the *Vecht*, empties itself into the Zuiderzee near Muiden. The town is intersected by two canals, the Oude and Nieuwe Gracht.

The ***Cathedral** (Pl. 1), a spacious cruciform edifice in the Gothic style, dedicated to St. Martin, was erected in 1254—67 by Bishop Vianden on the site of the original church, which was founded by St. Willebrordus, Bishop of Utrecht, about 720, and completed by Bishop Adelbold in 1015. In consequence of a violent hurricane on 1st Aug., 1674, the nave fell in, and as it was never re-erected, a wide interval has been left between the choir with the transept and the W. tower. The *Interior* (sacristan lives at the N. E. corner of the church, 25 c.), which is 115 ft. in height, and 30 ft. in width, is disfigured by pews, so that the impression produced by this venerable Gothic relic with its eighteen slender columns is almost entirely destroyed. The monument of Admiral *Van Gent*, who fell in 1672 at the naval battle of Soulsbai, was executed in black and white marble by *Verhulst* in 1676. The adjacent canopy of painted stone with armorial bearings is the monument of Bishop *George van Egmont* (1549). There is also a monument to *Schenk van Thoutenberg* (d. 1580), the last Bishop of Utrecht but one. The extensive vaults beneath the church contain the hearts of the German Emperors Conrad II. and Henry V., who died at Utrecht. The fine Gothic *Cloisters* adjoining the choir on the S., now partly belong to the University.

The **Cathedral Tower**, formerly 364 ft. in height, now 338 ft. only, erected in 1321—82, having been begun by the architect *John of Hainault*, rests on a handsome vaulted passage 36 ft. in height. It is square in form, with a double superstructure, of which the upper is octagonal and open. A figure of St. Martin on horseback serves as a weather-cock. The chimes consist of 42 bells. A flight of 120 steps ascends to the dwelling of the sacristan, 200 more to the gallery, and 133 thence to the platform. The view embraces almost the whole of Holland, and part of Guelders and N. Brabant. The sacristan (fee 25 c. for each person) accompanies visitors with

a telescope, through which Hertogenbosch, Rotterdam, Oudewater, Montfort, Amsterdam, the Zuiderzee, Amersfoort, Wageningen, and the Lek are visible in clear weather.

The **University** (Pl. 10), immediately adjoining the cathedral, founded in 1636, has long enjoyed a high reputation (23 professors and upwards of 500 students), but the collections connected with it, with the exception of the library, will bear no comparison with those of Leyden.

The *Kweekschool voor Militaire Geneeskundigen* (school for military physicians), where all the Dutch army doctors are educated, should be visited by professional men.

On the Oude Gracht, to the E. of the cathedral, is the *Paushuis* (pope's house, Pl. 15), in which Pope Adrian VI. was born in 1459, where a few pictures relating to his history are preserved. The building now contains public offices.

The **Stadhuis** (Pl. 24), erected in 1830, contains a collection of pictures and other objects of art, open to the public on Wednesdays 12—2½ o'clock, and shown at other times on payment of a fee (25 c.). Most of the pictures are from the suppressed monasteries of Utrecht, and are interesting links in the history of art.

1st and *2nd Rooms:* Mediæval sculptures. — *3rd:* Architectural drawings of churches and secular buildings at Utrecht; model of the statue of Prince William at the Hague (p. 187). — *4th* (large saloon): Chair and table of carved ebony, on which the Peace of Utrecht was signed (11th Apr., 1713). On the walls are drawings of the cathedral at different periods, and of other Utrecht buildings. — *5th* (beginning on the r.): No. 21. portrait of D. de Goyer, Burgomaster of Utrecht; 19. *Jan Schoreel*, Madonna with the donors; 11. Portrait of Emp. Charles V.; 7. *Schoreel* (1498—1547), Portraits of five donors, with the painter himself in the centre; *Schoreel*, Pope Adrian VI.; 7a. *Schoreel*, Busts of donors. In the centre a model of the cathedral and models of dock and canal gates. — *6th:* A glass-cabinet here contains coins, keys of the town, heralds' batons, Venetian glasses, etc.; 11. *Bloemart*, Peter praying; 33. *Huchtenburgh*, Battle. Several old weapons and standards. — *7th:* Plans of Utrecht. — Council Chamber: *Pienemann*, Homage done by the town of Utrecht on the accession of William III.

The *St. Janskerk* (Pl. 4) to the N. of the cathedral, partly in the transition style, with late Gothic choir of 1539, contains several monuments of little merit.

The *Agricultural Collection*, containing a series of ploughs from the earliest period of its use, etc., may interest farmers. The *Natural History Collection* may also be visited. The *Veterinary School* at Utrecht is the only one in Holland. The *Chemical Laboratory* enjoys a high reputation. The modern *Observatory*, provided with good instruments, stands on the old town-wall.

The **Mint** (*'S Rijks Munt;* Pl. 22), where all the money current in Holland and its E. Indian colonies is coined, is situated in the Promenade, near the Tivoli. It is connected by a railway with the town-moat, where vessels are in waiting to receive their precious freight.

On the E. side of the town is the famous *Maliebaan*, a triple avenue of lime-trees, more than $^1/_2$ M. in length, which were spared by the express command of Louis XIV. at a period when no respect was paid by his armies to public or private property. It is approached by the Maliebrug (Pl. D, 4).

The *Ramparts* have been converted into pleasant promenades, bounded on all sides by flowing water. The latter and the springs which Utrecht possesses are advantages enjoyed by few other Dutch towns.

Environs. The country for many miles around Utrecht is attractive, being studded with numerous mansions, parks, and gardens, and fertilised by the ramifications of the Rhine and a number of canals. The finest of these seats is the château of **Soestdijk**, about 12 M. to the N. of Utrecht, which was presented by the States General in 1816 to the Prince of Orange (afterwards King William II., d. 1849), in recognition of his bravery at the Battle of Waterloo, which is commemorated by a handsome monument in the avenue. It is now the residence of the Queen Dowager. Another pleasant excursion may be taken to *Zeist* (p. 233), *Driebergen*, and (9 M.) *Doom* (carriage 15 fl.).

Utrecht is the principal seat of the Jansenists, a sect of Roman Catholics who call themselves the *Church of Utrecht*, and who now exist in Holland only. The founder of the sect was Bishop *Jansenius* of Ypres (p. 25), whose five theses on the necessity of divine grace in accordance with the tenets of St. Augustine (published by him in a book termed '*Augustinus*') was condemned by a bull of Alexander VII. in 1656, at the instigation of the Jesuits, as heretical. The adherents of the bishop refused to recognise this bull, thus *de facto* separating themselves from the Church of Rome. The sect was formerly not uncommon in France and Brabant, but was suppressed in the former country by a bull of Clement XI. in 1713, termed '*Unigenitus*', to which the French government gave effect. The Dutch branch of the sect, however, continued to adhere to their peculiar doctrines. After various disputes with the court of Rome, a provincial synod was held at Utrecht in 1763 with a view to effect a compromise.

According to the resolutions of that assembly the 'Old Roman Catholics', as the Jansensists style themselves, do not desire to renounce their allegiance to the Pope and the Church of Rome. But (1) they reject the constitution of Alexander VII. of 1656, on the ground that the five theses which it condemns are not truly to be found in the writings of Jansenius as alleged. They recognise the infallibility of the pope, which however they deny to be capable of extension to historical matters. (2) They repudiate the bull '*Unigenitus*', and appeal from it to a general Council, and they adhere to the Augustinian doctrine and its strict code of morality. (3) They insist on the right of chapters of cathedrals to elect their own bishops.

In all other respects the Jansenists differ but slightly from the Roman Catholics. A tendency to simplicity of form is apparent in their rites and ecclesiastical vestments, and the vernacular is more frequently used than the Latin language, but in all essential points the service and doctrine are those of the church of Rome. Their church-discipline is, moreover, more stringent than that of other Roman Catholics.

The *Archiepiscopal See of Utrecht* comprises three parishes at Utrecht, and sixteen in other towns and villages of Holland. To the *Episcopal*

Diocese of Haarlem belong two parishes at Amsterdam, and six in other parts of Holland. A Jansenist community also exists at Nordstrand in Denmark. At *Amersfoort* (p. 254), the second town in the province, there is a seminary connected with this church, the adherents of which (now about 5000) are gradually diminishing in number.

43. From Arnhem to Cologne.

1. Viâ Emmerich and Düsseldorf.

97½ M. Railway in 4½—6 hrs.; (fares 7 fl. 15, 5 fl. 58, 4 fl. 20 cts.) German frontier at Elten. Steamboat daily in summer, in 13—15 hrs. (tedious); German frontier at Emmerich. Travellers entering Germany are reminded that all new articles, and objects not intended for personal use, are liable to duty, but the examination is generally lenient.

Stations *Westervoort*, *Duiven*, *Zevenaar* (the last in Holland), *Elten* (the first in Prussia).

14 M. **Emmerich** (*Hôtel Royal; Niederländischer Hof; Bahnhofs-Hôtel*, all at the station; *Holländischer Hof*, in the town, ¾ M. from the station), on the Rhine, is a clean, Dutch-looking town. At the upper end rises the Gothic tower of the church of *St. Aldegund* (1283), at the lower is the *Münster*, a church in the transition style of the 12th century. Next stations *Empel*, *Wesel* (a strongly fortified town at the influx of the *Lippe* into the Rhine).

51½ M. **Oberhausen** (**Rail. Restaurant*), on the *Ruhr*, is the junction for Ruhrort, an important commercial place situated at the mouth of that river (p. 241). This is one of the chief coal-districts in Prussia. Stat. *Duisburg* is a thriving town of very ancient origin. *Calcum* is the station for *Kaiserswerth*, a venerable town on the Rhine, 1½ M. to the W. (p. 241).

73½ M. **Düsseldorf** (*Europäischer Hof; Breidenbacher Hof; Kölnischer Hof*, etc.), with 70,000 inhab., formerly the capital of the Duchy of Berg, possesses a famous *School of Painting*, founded by the Elector Palatine Charles Theodore in 1767, and revived in 1822. (Fuller information in *Baedeker's Rhine.*) Beyond *Benrath* rises a royal château, erected in 1768 by Elector Charles Theodore. Beyond stat. *Langenfeld* the train crosses the *Wupper*, and then the *Dhün*. Last stations *Küppersteg* and *Mülheim*. The slow trains stop at *Deutz*, the express cross the Rhine to

97½ M. **Cologne** (see *Baedeker's Rhine*). —

Steamboat Route. On our right, soon after leaving Arnhem, lies *Huissen*, a little below which the *Yssel*, one of the chief branches of the Rhine, diverges to the l. to the Zuiderzee.

l. *Huis Loo*, or *Candia*, an old brick châtean, with three towers.

l. *Pannerden*, a village with a church with pointed spire, a windmill, and neat houses.

Near *Millingen* the most important of the numerous branches of the Rhine diverges to the W., and from this point down to its junction with the Maas takes the name of *Waal*.

l. *Lobith* is the last Dutch village, where the luggage of travellers descending the river is examined. On the opposite bank, at some distance from the river, is the *Schenkenschanz*, situated on another branch of the Rhine. It was formerly a strong fortress, and lay at the bifur-

cation of the Waal and Lower Rhine, while the river, having changed its course, now divides at Millingen. The stunted church-tower of the village of Schenkenschanz now rises from the ruins. The Rhine was crossed near this point on 12th June, 1672, by Louis XIV. with Prince Condé, who was wounded here, and a large army, with a view to conquer Holland. The boldness of this 'Passage of the Rhine' is greatly extolled by Boileau in his elaborate lines written on the occasion, but owing to an unusual drought the river was nearly dried up, and the undertaking was probably attended with no serions difficulty.

The first indication of our approach to the mountainous and picturesque scenery of the Rhine is the range of wooded heights on the r. which form the watershed between the Rhine and Meuse, and on which *Cleve* (see p. 243) is pleasantly situated, about 3 M. from the river. The first eminence on the bank of the river itself is the *Eltener Berg* with its ancient abbey (now suppressed), which rises on the l. as Emmerich is approached. We are, however, still nearly a hundred miles distant from the beautiful 'Seven Mountains', which rise at the beginning of the most picturesque part of the river.

Emmerich, see p. 241.

r. *Grieth.*

l. *Rees*, once strongly fortified. At the upper end of the town rises the trunk of an old windmill. The Rom. Cath. church, with its two square towers, was erected at the beginning of the century.

r. *Xanten*, 2 M. from the Rhine, a town of very ancient origin possesses a handsome Gothic church, with conspicuous spires.

l. **Wesel,** an important Prussian fortress. On the same bank, higher up, rises the old castle of *Haus Wohnung.*

r. *Orsoy.*

l. **Ruhrort,** at the mouth of the *Ruhr*, which here forms an extensive harbour, is a busy coal-trading and manufacturing place. Coal trains are conveyed hence to Homberg, the terminus of the Aix-la-Chapelle railway, by means of a powerful steam-ferry.

r. *Homberg*, whence Aix-la-Chapelle may be reached in 3—4 hrs.

l. *Duisburg*, a busy town, situated 1½ M. from the river.

r. *Uerdingen*, a manufacturing place.

l. *Kaiserswerth* ('emperor's island') was formerly an island and derived its name from the Emp. Frederick I. The brick walls and archway of the ancient castle of the Franks, which was considerably enlarged by Frederick, are still extant. In 1062 the Archbishop of Cologne carried off the young German king Henry IV. from this castle. The parish-church dating from the 13th cent., contains the relics of St. Suitbertus, an Irishman, who first preached the Gospel in this district.

l. **Düsseldorf** (p. 241), where the river is crossed by a railway-bridge and a bridge of boats. Farther on, the tower of the handsome church of St. Quirinus at *Neuss* (p. 248), erected in 1209, comes in view on the r., at some distance from the river.

r. *Grimlinghausen.*

r. *Worringen*, a small town, near which, on 4th June, 1288, John Duke of Brabant and Adolph Count of Berg defeated and took prisoner the Archbishop Siegfried of Cologne (p. 75), a victory which added the fertile Duchy of Limburg to the dominions of Brabant.

l. *Mülheim*, a manufacturing place, at the lower end of which rises *Stammheim*, a château of Count Fürstenberg, with a Gothic chapel. The numerous towers of Cologne and its dense mass of houses now become visible.

Cologne, see *Baedeker's Rhine.*

2. Viâ Cleve and Crefeld.

90½ M. Railway in 3¾—4½ hrs., crossing the Rhine at Elten (fares 7 fl. 65, 5 fl. 65, 3 fl. 85 cts.).

5½ M. *Zevenaar*, the frontier-station of Holland, and (10½ M.) *Elten*, that of Prussia, have been mentioned in the previous part of this Route. The line now diverges from that already described, and crosses the Rhine by means of a floating bridge propelled by steam.

17½ M. **Cleve** (**Maywald*, on a height to the S., with a large garden; *Badhôtel* and *Hôtel Styrum*, with garden and baths, belonging to a company, both in the Thiergarten, on the W. side of the town; **Robbers*, also in the Thiergarten; **Loock*, opposite the post-office; **Laferrière*, adjoining the Schloss), once the capital of a duchy of that name, with 9199 inhab., is charmingly situated on three hills which form part of a wooded range, and is much frequented as a summer residence by Dutch families. The **Stiftskirche* contains several monuments of counts and dukes of Cleve. In the market place rises a modern monument to John Sigismund, Elector of Brandenburg, who took possession of the Duchy of Cleve in 1609. On an abrupt eminence in the middle of the town rises the old *Schloss* (in the court, a Roman altar found in the neighbourhood), with its *Schwanenthurm* ('swan's tower'), 184 ft. in height, which, as well as the *Clever Berg*, 1 hr. distant, commands the finest view on the *Lower Rhine*. To the S. the hills extend past the *Prinzenhof*, the seat of the Princess of Waldeck, as far as '*Berg und Thal*'. Those to the W., called the *Thiergarten*, are laid out as a park and extend along the high road as far as Nymegen. Branch-line to Nymegen, see p. 246.

Near (25 M.) stat. *Goch* the low range of sand-hills which form the watershed between the Rhine and the Meuse is quitted, and the train traverses a flat agricultural district. (32 M.) Stat. *Kevelaer* is a great resort of pilgrims. (37½ M.) Stat. *Geldern*, once the capital of the Duchy of Guelders, has belonged to Prussia since 1713. Stations *Nieukerk*, *Aldekerk*, and (49½) *Kempen*. Thence to —

90½ M. **Cologne**, see *Baedeker's Rhine*.

44. From Arnhem to Rotterdam. The Rhine and Lek.

Steamboat daily in summer at 8 a.m. in 7 hrs., returning in 9—10 hrs. (fares 2 fl. 30, 1 fl. 40 c.).

The range of wooded hills on the r. bank of the Rhine below Arnhem is studded with numerous country-houses. On the l. rises the tower of the village of *Elst*. At the foot of the hills on the r. lies *Oosterbeek*, a village with a number of villas, where the Emp. Henry III. was born in 1017. Farther on is the picturesquely

situated house of *Duno*, with a restaurant; then the château of *Doorenwaard*. The r. bank of the river is the *Veluwe* (i. e. 'barren, or unfruitful island'), the l. bank is the *Betuwe* ('good island'), both separated from the mainland by different ramifications of the Rhine. The hills here are almost the only heights in Holland; farther down the river the country is perfectly level, its monotony being nowhere relieved except by the Dunes.

l. The villages of *Heteren* and *Renkum*.

r. *Wageningen* (5363 inhab.), an old town of some importance, is connected with the Rhine by means of a short canal. *Ede* (p. 234), $4^1/_2$ M. to the N., is the nearest railway-station.

l. *Opheusden*, a village with a floating bridge.

On the bank, about halfway between Wageningen and Rhenen, rises the *Heimenberg*, an eminence commanding an extensive view over the Veluwe. A bench at the summit, called the *Koningstafel*, derives its name from the Elector Palatine Frederick, King of Bohemia, who, having been banished from his dominions after the Battle of the Weisse Berg, near Prague, in 1620, sought an asylum with his uncle Prince Maurice of Orange, and lived in retirement at Rhenen. Some of the events in his romantic career are well described by G. P. R. James in his 'Heidelberg'.

r. *Rhenen* possesses a Gothic church and elegant tower, erected in 1492—1531, the finest structure of the kind in Holland.

r. *Elst*, a large village; farther on, the tower of *Amerongen*. The channel of the river becomes narrower, and at —

r. *Wijk bij Duurstede* it divides into two branches. The narrow arm diverging to the r. retains the name of 'Rhine' (*'Kromme Rijn'*, or 'crooked Rhine'), while that to the l. is the *Lek* (originally a canal constructed by the Romans. now the principal channel). which here describes a wide curve. Wijk bij Duurstede, the *Batavodurum* of the Romans, was an important commercial place in the time of Charlemagne. A fine breed of cattle may be seen grazing in the rich pastures on both banks of the river.

l. *Kuilenburg*, once the seat of the counts of that name, and frequently mentioned in the history of the War of Independence in the Netherlands, peeps forth with its stunted tower from the midst of a plantation. The railway bridge across the Lek is that of the Utrecht-Boxtel line (p. 236). Below Kuilenburg lies *Fort Willem II.*, recently constructed to command the river, and consisting of two strong blockhouses, one on each bank. Between Kuilenburg and —

l. *Vianen*, supposed to be the *Fanum Dianae* of Ptolemy, are sluice-gates by means of which the surrounding district can be laid under water in case of hostile invasion. On the opposite bank, connected with Vianen by a bridge of boats, lies —

r. *Vreeswijk*, sometimes named *De Vaart*, whence steamboats ply 8—10 times daily to Utrecht (in 1 hr.; 25 or 15 c.). The ebb and flow of the tide are perceptible as far as Vreeswijk.

r. *Jaarsveld;* then l. *Ameyde*, where the narrow *Zederik* canal diverges, intersecting the Betuwe (p. 244), and uniting with the Waal at Gorcum (p. 248).

l. *Nieuwpoort*, and nearly opposite to it the town of *Schoonhoven*, noted for its traffic in precious stones.

Between this point and Gouda, in June, 1787, the consort of William V. of Orange, stadtholder of the Netherlands, and sister of Frederick William II. of Prussia, was intercepted on her way to the Hague by the 'patriotic' party and compelled to return to Nymegen. This was the immediate cause of the invasion of Holland by the Prussians, who in a bloodless campaign of one month defeated the rebels and reinstated the stadtholder in his office.

r. *Streefkerk* possesses a picturesque church-tower, surrounded with flying buttresses.

r. *Lekkerkerk* is protected by means of long walls and dykes from the inundations of the Lek. The anxious care bestowed on these important structures is very apparent here.

l. *Kinderdijk* consists of a long row of neat little houses on and near an embankment, with numerous windmills. The name ('children's dyke') originated in a tradition that two children in a cradle were landed here in safety during an inundation, and that the embankment was constructed to commemorate the incident. At the end of the Kinderdijk are extensive iron-foundries.

r. *Krimpen*, with its pointed spire, lies near the confluence of the Lek and Maas.

l. *'T Huis ten Donk* is a handsome country-house surrounded by lofty trees which extend to the water's edge.

l. *Ysselmonde* lies opposite the influx of the *'Dutch Yssel'* (as distinguished from that of Guelders) into the Maas. The château with four towers in the vicinity was built by a burgomaster of Rotterdam.

r. *Kralingen* possesses extensive salmon-fishing apparatus. The embankments are here constructed with the utmost care.

l. *Fijenoord* is a busy manufacturing place, with an extensive engine-factory and dockyard belonging to the Netherlands Steamboat Co. (proprietors of the 'Batavier', 'Holland', and 'Maasstrom' steamers), with a staff of 1000 workmen. Permission to visit the works must be obtained from Hr. Wolfson, the director. Ferry between Rotterdam and Fijenoord every 1/4 hr., 5 c.

Immediately after the steamboat has passed Fijenoord, the *Guard Ship*, a small vessel of war, comes in sight and announces the proximity of the great commercial city of Rotterdam. An extensive amphitheatre of houses now becomes visible, stretching along the bank of the river, which is here 1 M. in width, and crossed by a new railway-bridge. The steamer lands its passengers close to the station.

Rotterdam, see p. 171.

45. From Nymegen to Rotterdam. The Waal and Maas.

STEAMBOAT twice daily in $6^1/_2$ hrs., returning in 10 hrs.

Nymegen is reached by railway from *Cleve* (17 M.) in $^3/_4$—1 hr. (stations *Nutterden*, *Cranenburg*, and *Groesbeek*); or by diligence from *Arnhem* three times daily in $1^3/_4$ hr., viâ *Elst;* or by steamboat from Arnhem in $2^1/_4$ hrs., viâ *Huissen*, *Pannerden*, and *Millingen*.

Nymegen (*Hôtel Place Royale*, Ridderstraat; *Hôtel de Rotterdam*, Priemstraat; *Hof van Brabant*, Korenmarkt; *Hôtel Berg en Dal*, on a height near the town, to which an omnibus runs three times daily; fine view), or *Nimwegen*, with 22,785 inhab. (chiefly Rom. Cath.), the *Castellum Noviomagum* of Cæsar, stands upon seven hills on the l. bank of the *Waal*. In the middle ages it was frequently the residence of the emperors, especially of Charlemagne, who presided over a court of justice in the ancient Franconian palace of the *Valkenhof*. Eginhard, his son-in-law and biographer, assigns to this edifice an equal rank with the celebrated palace at Ingelheim on the Upper Rhine; but it was unfortunately destroyed by the French bombardment in 1794. The scanty ruins are situated outside the town, on a height planted with trees and laid out in pleasure: grounds. Of the church once connected with the palace a fragment of the choir only is extant. An interesting and well-preserved relic is the sixteen-sided *Baptistery*, consecrated by Pope Leo III. in 799, and re-erected in the Gothic style in the 12th century.

At the E. end of the town, near the Valkenhof, rises the **Belvedere*, a lofty building resembling a tower (now a café, 20 c. charged for the ascent), said to have been erected by the Duke of Alva. The platform commands an extensive and pleasing prospect, embracing Cleve, Arnhem, the heights of Elten, the fertile fields and rich pastures of the Betuwe, the greater part of Guelders, and the Waal, Rhine, Maas, and Yssel. A number of picturesque sails on the rivers and distant canals will be observed in clear weather.

The **Stadhuis*, or town-hall, erected in the Renaissance style in 1554, and judiciously restored, is adorned with the statues of kings and emperors who have favoured the town. It contains a few pictures, a collection of Roman antiquities, and the sword with which Counts Egmont and Hoorne were beheaded at Brussels in 1568 (p. 72). The vestibule contains raised seats adorned with carving, on which the magistrates formerly sat in criminal cases. A wooden statue of Charlemagne is also shown. The curious mechanism of a clock is worthy of notice. The custodian points out a picture with an inscription to the effect that it is the 'Riddle of Nymegen', representing a complicated relationship, a problem which the visitor will probably not attempt to solve. On the night of 10th Aug., 1678, the celebrated Peace of Nymegen between Louis XIV of France, Charles II. of Spain, and the States General was signed in this building. The portraits of the ambassadors are

still shown. The town-hall was the scene of a barbarous outrage at the beginning of the 18th century. The building was stormed by democrats who had rebelled against the stadtholder. They then beheaded the venerable and worthy burgomaster, and hanged five of his adherents from the window-sills.

The *Groote Kerk*, or *St. Stevenskerk*, a Gothic edifice in the form of a Greek cross, begun in 1272, was completed in the 14th and 15th centuries, but has been subsequently altered. Contrary to the rules of the Gothic style, the vaulting of the nave is circular instead of pointed, and is supported by 35 slender pillars. The choir contains the *Monument of Catharine of Bourbon* (d. 1469), wife of Adolph Duke of Guelders; the 'brass' with the figure of the duchess which the marble encloses is a very poor work. At the sides below are represented the Twelve Apostles and sixteen coats of arms of the House of Bourbon. The organ is a fine instrument. The tower was burned down in 1566. and afterwards replaced by the present unsightly structure.

Nymegen, rising amphitheatrically from the river, presents an imposing appearance when viewed from the opposite bank of the Waal, with which a 'flying bridge' communicates. The town is strongly fortified on the land side. *Lent* is the village on the r. bank. Martin Schenk of Nijdek, who is still gratefully remembered by the townspeople, was drowned in the river here in 1589, during an unsuccessful attempt to deliver the town from the Spaniards. His body, having been found by his enemies, was quartered and suspended in chains from the principal gates of the town. One of the chains is still shown at the Stadhuis. The mutilated remains were afterwards buried in the principal church.

r. **Tiel** *(De Gouden Leeuw)*, with 8000 inhab., received its municipal liberties as early as 972, under Otho I., when it was a commercial place of some importance. In 1582 it was besieged by the Spaniards in vain, but was taken by Turenne in 1672.

l. **Bommel**, or *Zaltbommel* (p. 237), where the Utrecht and Hertogenbosch railway crosses the Waal.

The *Bommeler Waard*, or Island of Bommel, formed by the Waal and the Maas, was strongly fortified by the French in 1813, but was taken by a skilful manœuvre of the Prussian Gen. v. Bülow in 1814. The island is defended on the E. side by the *Andreas* intrenchment, constructed by the Spaniards at the end of the 16th cent. during their protracted and unsuccessful siege of the town of Bommel. On the W. side of the island rises the —

l. *Castle of Loevenstein*, at the base of which the waters of the Maas and Waal unite. The river below this point is called the *Merwe*, or *Merwede*, but as it approaches Rotterdam it is usually again named the Maas. In 1619 *Hogerbeets*, president of the senate of Leyden, and *Grotius*, the learned pensionary or chief

senator of Rotterdam, were condemned to be imprisoned in this castle for life (comp. p. 181). The latter, however, with the aid of his wife, effected his escape in a book-chest the following year.

l. **Woudrichem,** or *Worcum*, another fortified place, commands the mouth of the Maas.

r. **Gorinchem,** or *Gorcum (Hôtel Oosterwijk*, middling), a fortified town with 9000 inhab., is situated at the mouth of the *Linge*, a small river which intersects the entire Betuwe. It was one of the first towns which the 'Water Gueux', or those insurgents who aided their compatriots by sea, took from the Spaniards in 1572.

A vast district, known as the *Biesbosch* (literally 'reed-forest'), consisting of upwards of 100 islands, more than 40 sq. M. in area, and intersected by the broad artificial channel of the *Nieuwe Merwede*, now extends before the traveller. This *'verdronken land'* (comp. p. 124), once a smiling agricultural tract, was totally devastated by an inundation on 18th Nov., 1421; no fewer than 72 thriving market-towns and villages were destroyed, and 100,000 persons perished. The ruin of the *Huis Merwede*, a solitary and venerable tower, is now the only relic of a human habitation in this desolate scene. The inhabitants of the long, straggling village on the slope of the embankment on the r., over which the road to Gorcum passes, obtain a livelihood by collecting the produce of these islands, consisting of hay, willows, reeds for thatching, and rushes for the manufacture of mats.

l. **Dordrecht,** with its lofty church-tower, and railway-bridge resting on six buttresses, see p. 250.

The steamer now quits the broad channel of the Maas, and enters a narrow arm called the *Merwede.*

r. *Alblasserdam*, with a new octagonal church, and large shipbuilding yards.

r. *Kinderdijk*, where the waters of the Merwede and *Lek* unite and again take the name of *Maas*. Thence to Rotterdam, see p. 245.

Rotterdam, see p. 171.

46. From Cologne to Rotterdam by Venlo.

151 M. Railway *(Rhenish)* to *Venlo* (54½ M.) in 3—4 hrs. (fares 6 m. 60, 4 m. 90, 3 m. 25 pf.); *Dutch Railway* thence to Rotterdam (96½ M.) in 5—6 hrs. (fares 8 fl. 10, 6 fl. 45, 4 fl. 5 c.).

The train traverses the flat left bank of the Rhine. Stations *Longerich*, *Worringen* (p. 242), *Horrem*, *Norf*, and (22½ M.) **Neuss,** the junction of the Aix-la-Chapelle and Düsseldorf line, one of the most ancient towns in Germany (the church of St. Quirinus, in the transition style, dates from the 13th cent.). From (28 M.) stat. *Osterath* a branch-line diverges to Essen. (33 M.) Stat. **Crefeld,** an important town with 57,355 inhab., possesses ex-

tensive silk and velvet manufactories. At (40 M.) stat. *Kempen*, the birthplace of Thomas a Kempis, the line diverges from that to Cleve and Zevenaar. Stations *Grefrath*, *Lobberich*, *Kaldenkirchen* (the last place in Prussia), and —

60½ M. **Venlo** *(Het Zwijnshoofd; Hôtel Huengens)*, the seat of the Dutch custom-house authorities, and junction of the lines from Viersen (Neuss and Düsseldorf), Mastricht (p. 157), and Cologne, and also of the uncompleted line from Paris to Hamburg (viâ Wesel). The town, with 8500 inhab., lies on the r. bank of the *Maas*, and is connected by a bridge with the opposite village of *Blerick*. It was formerly strongly fortified and sustained numerous sieges, but the works were levelled in 1868.

The Rotterdam line crosses the Maas and traverses the morass of *De Peel* (23 M. long, 7 M. wide), which yields excellent peat. Stations *Blerick*, *Horst-Sevenum*, *Helenaveen*, *Deurne*, and (24½ M. from Venlo) **Helmond** *(De Zwaan)*, a town with 7000 inhab. on the *Zuid-Willems-Kanaal*, which the railway crosses; *Nuenen-Tongelre*, and (31 M. from Venlo) **Eindhoven**, a small manufacturing town, the junction of the Hasselt and Utrecht line (p. 236), which the present route now follows to *Best* and (45 M.) **Boxtel** (Rail. Restaurant), situated at the influx of the *Beerze* into the *Dommel* (comp. p. 236).

Near stat. *Oisterwijk* the Rotterdam line crosses the *Nieuwe Ley*, another tributary of the Dommel. (55½ M.) **Tilburg** *(De Gouden Zwaan)*, with 18,000 inhab., contains about 100 cloth-factories which produce annually upwards of 20,000 pieces of cloth, chiefly of a fine quality. The last king of Holland possessed a palace here. Stat. *Gilze-Rijen*.

69 M. **Breda** *(De Kroon*, *De Zwaan*, both in the Boschstraat, the principal street in the town; *Restaurant* in the market-place; *Rail. Restaurant)*, a fortified town with 15,700 inhab., is situated on the *Merk* and the *Aa*, by means of which rivers the whole surrounding country is capable of being laid under water. The Protestant Church *(Hervormde Kerk)* near the market-place, a late Gothic edifice consecrated in 1510, with a handsome tower recently restored, contains an interesting *Monument to Count Engelbert II. of Nassau, the general and favourite of Emp. Charles V., and his wife Maria of Baden, attributed to *Michael Angelo (?)*. Their figures, sculptured in Italian alabaster, repose on a sarcophagus, while four half-kneeling statues, representing Cæsar, Regulus, Hannibal, and Philip of Macedon, bear on their shoulders a slab on which is placed the admirably executed armour of the count. The choir contains some good wood-carving, representing monks in comical attitudes, intended as a satire on the clergy. The old castle was erected by Count Henry of Nassau in 1350, the new by William III. of England in 1696. The latter is a square structure surrounded

by the waters of the Merk. Near the station is a small park with fine trees.

Breda is the junction of the line to *Roosendaal* and *Antwerp* (see p. 121).

Near stat. *Langeweg* the line crosses the *Dintel*, passes (79 M.) stat. *Zwaluwe*, and near Moerdijk (p. 121) reaches the new **Bridge over the Hollandsch Diep,** an arm of the sea which was formed in 1421 (comp. p. 248). This vast structure was begun in May 1868, and completed in November 1871. The breadth of the bay at this point is $1^5/_8$ M., but by means of stone piers projecting into the water has been reduced to $^7/_8$ M. This channel is crossed by fourteen iron arches with a span of 110 yds. each, and 15 ft. above the level of the highest tide, while on the S. side are two swing-bridges for the passage of large vessels. Upwards of 1170 tons of iron and steel were used in the structure. The foundations of the thirteen stone buttresses which support the bridge, each 50 ft. long and 10 ft. wide, were laid on the pneumatic system; the foundation of the three next the S. bank is 50—60 ft. below low-water mark. The cost of the bridge amounted to 5,709,000 florins (about 475,000 *l.*), being greatly less than had been anticipated. At the N. end of the bridge lies stat. *Willemsdorp*.

$87^1/_2$ M. **Dordrecht** (*Boudier's Hôtel Bellevue*, near the steamboat-pier; *Aux Armes de Hollande*, in the Wijnstraat), usually called *Dort* by the Dutch, with 25,498 inhab., the oldest, and in the middle ages the most powerful and wealthy commercial city in Holland, was also separated from the mainland by the calamitous inundation already mentioned. Its situation still renders it an important mercantile place. The harbour formed by the river, which is crossed by the new bridge of the Rotterdam line, admits sea-going vessels of heavy tonnage to the very walls of the town. The timber trade is also very extensive. The huge rafts floated down the Rhine from the forests of Germany are generally broken up here, and the wood is then sawn by the numerous windmills in the neighbourhood.

The Gothic *Groote Kerk* of the 14th cent., with choir of the 15th, with a lofty and conspicuous tower, rests in the interior on 56 pillars, and contains a handsome marble pulpit executed in 1756. The fine old carved choir-stalls are unfortunately falling to decay. A well executed screen of brass separates the choir from the nave. A simple monument has been erected here to Schotel the Elder (d. 1838), a celebrated painter of sea-pieces. The church is in a good state of preservation, and its chaste simplicity is pleasing and impressive. Several valuable ecclesiastical vessels are preserved here.

The *Stadhuis*, a modern building, contains six pictures of no great artistic merit: Last Supper, by *Blockland* (d. 1583); Burning of the new church, with good portraits, painted in 1568 by *Deudyn*; Samson and Delilah, by *Honthorst* (d. 1662); the Synod

of Dordrecht, by *Hoogstraeten;* Siege of Dordrecht by John Duke of Brabant in 1418, and siege of Dordrecht by the French in 1813, by *Schouman* and *Schotel.*

Dordrecht occupies an important page in the history of Holland, and especially in that of the Protestant faith. In 1572 the first assembly of the independent states of Holland was held here, and resulted in the foundation of the Republic of the United Dutch Provinces. A century later William III., Prince of Orange, was appointed stadtholder, commander-in-chief, and admiral of Holland for life by the States at Dordrecht. In 1618 and 1619 the Dutch Protestant theologians assembled at a great SYNOD at Dordrecht, with a view to effect a compromise between the adherents of the austere tenets of Calvin (*'Gomarists'*) and those of the milder doctrines of Zwingli (*'Arminians'*). In 1610 the latter had addressed a 'Remonstrance', to the States General (whence their name 'Remonstrants', which is still employed), of which the following were the principal propositions: 'God has ordained that all believers shall be saved; man requires divine grace, but it does not operate irresistibly; it is impossible to fall away from grace'. Although these doctrines were now to be discussed, the Calvinists, who formed the great majority of the assembly, refused to give the Remonstrants a hearing, and unanimously condemned them. Deputies from England and Scotland, Germany and Switzerland had been invited by the Calvinists to assist at the meeting, which lasted nearly seven months, and is said to have cost the States a million florins. The resolutions of the synod were long regarded as the law of the Dutch Reformed Church.

The hall in which the synod met has recently been taken down, but the house, called *Kloveniers Doelen* (House of the Arquebusiers), and situated in one of the narrow old streets, still exists. An apartment on the ground-floor contains a chimney-piece with fine sculpturing.

The old *Gate*, on the great dyke, erected in 1618, bears the inscription: *'Pax civium et concordia tutissime urbem muniunt'.*

The eminent painter *Ary Scheffer* was a native of Dordrecht (b. 1795, d. at Argenteuil 1858), and a monument was erected to him here in 1862. The bronze statue was designed by Mezzera, who declined to accept any remuneration for this tribute to the memory of his friend. The right hand of the master grasps his brush, while the left with the palette rests on a design of the bust of his mother. The pedestal is of marble.

At the lower end of the town the Maas is crossed by a new iron bridge of four arches resting on six piers, and provided with two swing-bridges for the passage of large vessels. The last stations are *Zwijndrecht*, *Barendrecht*, *Ysselmonde* (opposite the influx of the Dutch Yssel into the Maas), and *Mallegat*, station for Fijenoord (p. 245), and at present the terminus of the railway. A ferry-steamboat conveys passengers in a few minutes more to —

96½ M. **Rotterdam,** see p. 171.

47. From Arnhem to Zwolle and Kampen.

From Zwolle to Amsterdam. Zuiderzee.

FROM ARNHEM TO ZWOLLE (47½ M.), railway in 3¼ hrs. (fares 3 fl. 80, 3 fl. 5, 1 fl. 90 c.). FROM ZWOLLE TO KAMPEN (8 M.) in 20 min. (fares 65, 50, 30 c.).

The direct route from Holland to N. Germany is viâ Arnhem and Salzbergen (or Emmerich and Oberhausen). From Amsterdam to Berlin, express in 15¼—16½ hrs.

Arnhem (p. 234). The railway first approaches the Yssel near De Steeg, and crosses it at Zutphen. Several attractive villas with well laid-out gardens are passed, their grounds being often intersected by the railway. Stations unimportant: *Velp* (p. 235), *De Steeg*, *Dieren*, and *Brummen*. E. the hills of the *Veluwe* (p. 244).

The *New Yssel* is that ramification of the Rhine which diverges towards the N., about 3 M. above Arnhem. This channel was constructed B. C. 13 by the Roman general Drusus *(Fossa Drusiana)*, stepson of the Emp. Augustus, as far as Doesborgh, where it unites with the Old Yssel *(Nabalia)*, thus affording direct communication between the Rhine and the Zuiderzee. The inhabitants of the banks of the Old Yssel, which rises among the moors of Münster, and falls into the Zuiderzee at Kampen, were Salic Franks, the bitterest and most inveterate enemies of the Romans. They made frequent and successful incursions into the dominions of the Romans and their allies, and afterwards took possession of the island of the Batavi, the Betuwe of the present day (p. 244). They subsequently became so powerful that they undertook piratical expeditions as far as the Mediterranean, where they pillaged Syracuse and many other wealthy places.

Doesborgh *(Hof Geldria)*, an ancient fortified town at the union of the Old and New Yssel, was the birthplace of Admiral van Kinsbergen (p. 208). In 1585 it was captured and pillaged by the Spaniards. In 1813 it was taken from the French by the Prussians under Gen. v. Oppen.

19½ M. **Zutphen** (*Keizerskroon; Hollandsche Tuin*, in the Groenmarkt), situated at the confluence of the *Berkel* and the Yssel, is a strongly fortified town with 15,315 inhab., which was taken by the Prussians in 1813, on the day after the capture of Doesborgh. The most important edifice is the *Church of St. Walburgis*, dating from the 12th cent. It contains a venerable brazen font, a Gothic candelabrum of gilded iron, half-relief sculptures on the pulpit, old monuments of the Counts of Zutphen, and a handsome modern monument of the Van Heeckeren family, all of which are worthy of inspection. The tower dates from 1600, its predecessors having been destroyed by lightning. The Wijnhuis Tower, with its two galleries, contains a good set of chimes. The timber which is floated in rafts from the Black Forest down the Rhine and Yssel forms the chief article of commerce at Zutphen.

About 2½ M. to the N. of Zutphen is situated the agricultural colony of **Nederlandsch Mettray**, a Protestant institution founded in 1851 for the education of poor boys and foundlings. It was first instituted by Hr. Schutter, who presented 16,000 fl. for the purpose, and has since been liberally supported and extended by private contributions. The estate of *Rysselt*, about 50 acres in area, has been purchased by the society, and upwards of 150 boys are educated here (about 12 in each house). Those who wish to see the interesting arrangements of the colony will find good accommodation at the '*Laatste Stuiver*' Inn.

A railway from Zutphen to *Salzbergen*, a station on the Emden-Hamm line, affords the most direct communication between N. Germany and the cities of Amsterdam and Rotterdam; see *Baedeker's Northern Germany*.

Beyond Zutphen the train crosses the Yssel. Stat. *Gorsel*.

39½ M. **Deventer** *(Engel; Moriaan)*, situated on the frontier of Guelders and Over-Yssel (i. e. 'beyond the Yssel'), is a clean and prosperous fortified town with 17,521 inhab., the birthplace of the celebrated philologist Jacob Gronovius (1645—1716), and the theologian Gerrit Groote (1340—84), the founder of the still existing educational institute called the Athenaeum. The handsome old church of *St. Lebuinus* has a remarkably fine Gothic tower. The crypt beneath the church is very ancient. The *Stadhuis* contains a good picture by Terburg. The town possesses several flourishing iron-foundries and carpet-manufactories. Deventer is locally famous for its honey-cakes, a kind of gingerbread, tons of which are annually sent to different parts of Holland.

The royal château of **Loo**, the favourite residence of William I. and also of the present king, is situated near *Apeldoorn*, a large and wealthy village with 11,302 inhab., 6 M. to the W. of Deventer. A treaty between Prussia and Holland was concluded here after the brief campaign of 1788 (p. 245).

Stat. *Diepenveen*, 1½ M. from the station; *Olst*, with 4000 inhab., on the Yssel; *Wijhe*, *Windesheim*, and —

47½ M. **Zwolle**, see p. 254. Railway thence to Utrecht, and to Leeuwarden and Groningen, see p. 255.

Railway to Kampen in 20 min.; station *Mastenbroek*.

8 M. **Kampen** *(Hôtel des Pays-Bas; Dom van Keulen)* is a clean Dutch town with 15.416 inhab. on the *Yssel*, near its influx into the Zuiderzee, with a considerable timber-trade. The churches of St. Nicholas and St. Mary date from the 14th century. The town-hall contains portraits of stadtholders. The river is crossed here by a handsome bridge.

From Zwolle to Amsterdam, steamboat every morning in 7½ hrs.; fare 1 fl. 75 c. or 1 fl.

The steamboat follows the Zwolle Canal towards the N., and passes *Hasselt*, once a fortified town, situated at the mouth of the *Zwarte Water* (steamboat hence to Meppel), *Zwartsluis*, and *Genemuiden*. (Another steamboat plies viâ Kampen.)

In 1¼ hr. the steamer reaches the *Zuiderzee*, the outlet to which is protected by two long piers.

The coast is gradually lost sight of, and the towers of *Kampen*, *Elburg*, and other villages, the now forsaken fishing island of *Schokland* and the harbour of *Harderwijk* (see p. 254) likewise disappear. As Amsterdam is approached it presents a beautiful and imposing appearance in fine weather.

Amsterdam see p. 203.

48. From Amsterdam or Utrecht to Leeuwarden and Groningen.

From Amsterdam to Amersfoort (29 M.) in 1—1½ hr. (fares 2 fl. 30, 1 fl. 85, 1 fl. 15 c.). From Utrecht to Amersfoort (14 M.) in ½—¾ hr. (fares 1 fl. 10, 85, 55 c.). From Amersfoort to Leeuwarden (108 M.), express in 3½, ordinary trains in 5½—6½ hrs. (fares 7 fl. 90, 6 fl. 15, 3 fl. 85 c.). From Amersfoort to Groningen (115 M.) in the same time (fares 8 fl. 70, 7 fl., 4 fl. 35 c.).

Amsterdam, see p. 203. The station is near the Oosterdok, close to the Y. The line runs towards the E. and intersects the *Watergraafsmeer* polder, with its fresh green meadows. (10 M.) *Weesp*, a small town on the *Vecht*. The polders next traversed were formerly the *Naarder Meer*. (14½ M.) Stat. *Narden-Bussum*. The small fortified town of *Naarden* (De Kroon) lies a little to the N. of the line. The train now turns to the S. to (18 M.) *Hilversum*, where the Utrecht branch of the railway diverges. Beyond stat. *Baarn* our train crosses the *Eem* and reaches (29 M.) *Amersfoort*.

Utrecht, p. 237. This line, connecting the provinces of Utrecht and Friesland, presents no attraction to the ordinary traveller. Stations (5½ M.) *De Bildt*, (10 M.) *Soest*, (14 M.) *Amersfoort*, where the Amsterdam and Utrecht lines meet.

Amersfoort *(Het Wapen van Utrecht)* is a busy and industrious town, with 13,000 inhab., situated on the Eem in the midst of a sandy district. In 1787 the late Gothic church was partially destroyed by an explosion of gunpowder. A railway from Amersfoort to Zutphen (p. 252) is now in course of construction.

The next stations beyond Amersfoort are (6 M.) *Nijkerk* and (11 M.) *Putten*. The soil is sandy and in general sterile, yet much tobacco is planted here. This district is the Veluwe, lying between the Zuiderzee and the *Yssel*, and is the most undulating part of Holland.

17 M. **Harderwijk** *(Hôtel de la Paix; Wapen van Zutphen)*, a small fortress and seaport on the Zuiderzee, is the depôt for the Dutch E. Indian recruits. The university, founded in 1648, was abolished in 1811.

Stations *Hulshorst*, *Nunspeet*, *Elburg-Epe*, *Wezep*, *Hattem*. The Yssel is now crossed by a long iron bridge.

41 M. **Zwolle** *(Nieuwe Keizerskroon; Zeven Provincien)*, the capital of the province of Over-Yssel, with 21,115 inhab., is situated on the *Zwarte Water*, a small river which falls into the Zuiderzee. Approaching the town from the station we observe the *Sassen-Poort*, an old Gothic gateway of brick, with four towers. In the market rises the spacious Gothic *Church of St. Michael*, begun in 1406, which contains a fine carved pulpit of 1620 and an excellent organ. Near it is the new Roman Catholic church. *Thomas a Kempis*, the pious author of the 'Imitation of Christ', which has been translated into almost every known language, lived for

nearly 64 years in a monastery on the *Agnetenberg*, where he died in 1471, in his 92nd year. This eminence, 3 M. from Zwolle, is still the burial-place of the wealthier inhabitants of Zwolle. The ground in the immediate vicinity of the town is so saturated with moisture, that a grave cannot be dug without immediately being filled with water. A broken tombstone here is said to be that of Thomas a Kempis, who was born at Kempen, a town on the Lower Rhine (p. 249), whence he derived his name. — Branch line from Zwolle to Kampen, see p. 253.

Gerard Terburg, one of the greatest of the Dutch genre-painters, was born at Zwolle in 1608, and died in 1681 at Deventer, where he filled the office of burgomaster. He was a great traveller, and practised his art in Germany, Italy, and Spain. Most of the actors in the scenes he depicts belong to the upper ranks, and he rarely descends to the low subjects in which Jan Steen and Ostade delighted. His finest works are conversation-pieces, in which a lady with a dress of white satin is frequently introduced. His colouring is clear, harmonious, and silvery. (Comp. Introd.)

The train crosses the *Vecht*. Stations *Dalfsen*, *Dedemsvaart*, *Staphorst*, and —

67 M. **Meppel** *(Heerenlogement)*, a town with 7717 inhab., and calico and sail-cloth manufactories. The line to Leeuwarden here turns to the l., that to Groningen to the r.; carriages changed.

The Leeuwarden Line continues to run towards the N.; it crosses the *Drentsche-Hoofd-Kanaal*, and passes stat. *Nijenveen* and *Steenwijk*.

The Pauper Colonies of Frederiksoord, Wilhelmineoord, and Willemsooro lie to the E. of *Steenwijk*. The society was founded during the famine of 1816 and 1817, when the paupers in Holland had become an extremely numerous class. No fewer than 20,000 members speedily subscribed their names, each of them paying 2 fl. 60 c. annually, and the first experiments were made in 1818. The number of paupers now supported here is nearly 3000. Each adult, if able-bodied and willing to work, is provided with a small cottage, two acres of land, a cow, a pig, and occasionally a few sheep. There are also other excellent arrangements, by means of which the majority of the colonists are rendered entirely self-supporting after the first outlay has been made. Those who prove idle or dishonest are sent to the penal colony of *Ommerschans* (see below). The houses are visited almost daily by the superintending officials, and the strictest discipline is everywhere observed.

The road from Frederiksoord to the orphan and mendicant establishments at Veenhuizen leads past the *Agricultural School of Wateren*, founded by the same society, situated 6 M. from Frederiksoord, and 9 M. from Veenhuizen. The object of this institution is to provide a superior kind of education for the best conducted and most able of the colonists' children, with a view to qualify them for official posts in the colony. About 72 pupils are here instructed in botany, chemistry, mathematics, modern languages, etc., in addition to the more elementary branches of education. Each pupil receives an allotment of land, which he is permitted to cultivate according to his own taste. On attaining their 21st year the pupils are either appointed as overseers in the colony, or permitted to seek their fortunes elsewhere.

The Colonies of Veenhuizen, 9 M. from Wateren, and the same distance from *Assen* (p. 256), consist of three extensive buildings, about ½ M. apart, one of which is destined for the reception of orphans, the other two for beggars. Another similar colony is that of *Ommerschans*, 9 M. to the S. E. of *Meppel*, in the province of Over-Yssel. The latter is

partly used as a penal settlement for the idle and the disorderly, and partly as a reformatory for beggars. *Ommerschans*, a ruined fortress situated on a fertile spot in the midst of a barren moor, was fitted up for the purpose in 1821. Weavers, smiths, carpenters, tailors, and other artisans ply their trades here, under the strict supervision of their overseers and custodians. In order to prevent the escape of the inmates, the establishment is surrounded by a broad canal, and is also encircled by a staff of 25 watchmen or sentinels posted at intervals of 1/4 M. from each other. The number of beggars here is 2200. The population of all the colonies of the society amounts to abont 10,000. The average cost of their maintenance is 75 fl. per annum for each person.

The reformatories and penal settlements for beggars are those which have answered best, and they have been taken over by government. The free colonies and particularly the orphan institutions have been the least successful, and the snbscriptions for their support have greatly fallen off within the last few years.

Beyond Steenwijk the line turns to the N.W., and traverses a hilly and pastoral district. Next important stat. **Heerenveen,** whence a direct line to Harlingen (p. 259) is projected. To the l. are several lakes, the largest of which is the *Sneeker Meer*. Numerous windmills are used for purposes of drainage. From the next stat. *Akkrum* a canal-boat runs to *Sneek (Hôtel de Wynberg)*, a commercial town with 10,000 inhab., and a very important cheese and butter market, and to *Bolswand* (Wynberg), with 8000 inhab. — The next important station on the railway is —

(41 M. from Meppel) **Leeuwarden** *(*Nieuwe Doelen; Beugelaer)*, the ancient capital of the Frisians, with 26,264 inhab., possessing a fine old town-hall and a handsome modern court-house. Leaving the station and following the street to the r., we reach the Hofplein, with the Stadhius, the new provincial courts of justice, the prison dating from 1500, and the insignificant old palace of the governors of Friesland, members of the Nassau-Diez family, and ancestors of the royal family of Holland, which contains a museum of Frisian antiquities. Leeuwarden is one of the most important corn and cattle marts in Holland. The Frisian women, especially those of this town, enjoy a great reputation for beauty. Costume, see p. 224.

The Frisians are the only Germanic tribe which has preserved its name unaltered since the time of Tacitus. They are remarkable for their physical strength, their bravery, and love of independence. Charlemagne entered into a treaty with this remarkable race, by which they agreed to submit to the rulers he should place over them, on condition that they should be governed in accordance with Frisian laws. That monarch caused a collection of these laws to be made, and they still exist in the *Asegabuch* in the old Frisian language, as well as in Latin. Their language differs considerably from that of the rest of Holland, most of the roots being from the Anglo-Saxon, and often closely resembling English.

The MEPPEL AND GRONINGEN LINE at first turns towards the E., and follows the course of the small *Oude Diep*. At stat. *Hoogeveen* the stream is quitted, and the line turns to the N. — Beyond stat. *Beilen* the *Oranje Canaal* is crossed. The following station is —

(30 1/2 M. from Meppel) **Assen** *(De Gouden Rœmer)*, a town with 5000 inhab., partly hid in a wood, the capital of the Province of Drenthe. The tumuli or 'giants' graves' in this neighbourhood are

objects of great interest to the antiquarian. The huge stones which mark these spots recall those of Stonehenge. Tacitus *(Germ. 37)* mentions them as the monuments of a great and powerful people. Similar monuments found in most Celtic-Cimbrian countries have probably all the same origin. These tumuli, were originally covered with a pavement of flint, but most of them have lost their original form. Excavations have brought to light cinerary urns, battle-axes and hatchets of flint, etc. A model of the tumuli and many of the relics may be inspected in the Museum of Antiquities at Leyden (p. 194).

Beyond Assen the line follows the course of the *Oude Aa*, at some distance from the stream; several small stations; then —

(48 M. from Meppel) **Groningen** (**Doelen;* in the Groote Markt; **Nieuwe Munster*, at the entrance to the town, R. and B. 1½, D. 2 fl.; *Zeven Provincien*, in the Groote Markt; *Wapen van Amsterdam;* restaurants of *Van der Sluis*, Vischmarkt, and *Forman*, at the back of the Stadhuis), the capital of the province of the same name, with 39,015 inhab. (6000 Rom. Cath.), lies at the junction of the *Drenthe'sche Aa*, or *Drentsche Diep*, and the *Hunse*. The latter is termed *Reiddiep* from this point to its mouth, and being converted into a canal, is navigable for large seagoing vessels. Rape-seed and grain are the staple commodities of the place, and many of the merchants and the farmers are very wealthy.

The Groote Markt, or market-place, is one of the most spacious in Holland. The *Church of St. Martin* situated here is a fine Gothic structure with a lofty tower (432 ft.), erected after a fire in 1627. Opposite to it is the extensive *Stadhuis*, restored in 1810.

The *University* (200 stud.), founded in 1614, possesses an excellent natural history museum, which is established in the handsome academy buildings (erected in 1851), with their fine Ionic colonnade. A collection of Germanic antiquities is in course of formation. Opposite is the Rom. Cath. *Broederkerk*, adorned with large pictures on the Passion by *L. Hendricx* (1865).

The *Deaf and Dumb Asylum*, supported chiefly by voluntary contributions, educates 150 pupils. Public examinations on Wednesdays, 11—12 o'clock. A small monument to the founder *Guyot* has been erected in the ox-market, in front of the building.

The *Fortifications* constructed by the celebrated engineer Gen. Coehoorn in 1698 are now being razed. The gateways are handsome and substantial structures, adorned with the arms of the town, the double-eagle of the house of Hapsburg, and the Austrian escutcheon. They date from 1620. — The *Harbour* generally presents a busy scene. Extensive warehouses have recently been erected on the W. side. — The projecting corner of a street in the vicinity, called the '*oude kiek in't jat straat*', is adorned with the head of a bearded man, with the inscription '*Ick kiek noch in't*' ('I still peep into it'). It commemorates a siege by the Bishop of Münster and

the electoral troops of Cologne in 1672, when the besiegers were compelled to retreat, as they were unable to prevent supplies being brought into the town by the Reiddiep. The inscription imports, that as long as the channel *(gat)* is clear and unobstructed, no real danger from besiegers need be apprehended.

49. From Amsterdam to Harlingen and Groningen.

STEAMBOAT from Amsterdam (from the pier mentioned at p. 204) once daily to *Harlingen* in 6½ hrs. (fare 3 or 2 fl.; restaurant on board). RAILWAY thence to *Groningen* (50½ M.) in 2¾ hrs. (fares 4 fl., 3 fl. 20 c., 2 fl.).

The steamboat steers to the E. for the first half-hour, then at the lighthouse on the S.E. extremity of N. Holland turns to the N., and passes the island of *Marken*, on which another lighthouse stands. The towers of *Monnickendam*, *Edam*, and *Hoorn* (p. 225) rise in the distance towards the W. In 2 hrs. the steamer reaches

Enkhuizen *(Oranjezaal)*, once a flourishing town with 40,000 inhab., which at the beginning of the 17th cent. possessed a fleet of upwards of 400 herring-fishing vessels. The population is now 5581 only, and the number of fishing smacks has dwindled down to seven. The Stadhuis, erected in 1588, and the Westerkerk are handsome buildings, recalling the former prosperity of the place. Externally the town with its harbour, church-towers, and handsome gateway half hidden by trees has an important appearance.

Paul Potter, one of the greatest Dutch painters of animals, was born at Enkhuizen in 1625 (d. at Amsterdam in 1654). He went at an early age to the Hague, where he was patronised by the Prince of Orange, and afterwards settled at Amsterdam. His career was brief, but most laborious and successful. In his extraordinary fidelity to nature he stands pre-eminent. His cattle are marvellously life-like.

The steamer after quitting Enkhuizen proceeds to the N. E. The lighthouse of **Stavoren,** rising on the extreme W. promontory of Friesland, soon becomes conspicuous. The ancient Stavoren, the city of the heathen god *Stavo*, the Thor of the Frisians, is now an insignificant place with 570 inhab. only. It was once the residence of the Frisian monarchs, and at a subsequent period a wealthy and populous commercial free city, the third in the celebrated Hanseatic League. Its vessels are said to have been the first which passed through the Sound, and its naval enterprises prospered as early as the 12th cent. Old chroniclers relate that the citizens of this favoured spot were in the habit of employing pure gold for many purposes to which the baser metals are usually applied. Thus the bolts on the doors of their houses, the rivets and fastenings of their yachts and pleasure-boats, and the weather-cocks on their churches are said frequently to have been made of that precious metal. The town is now a very poor place, not even possessing the means of rescuing its handsome church-tower from the ruin which threatens it. The decay of the place is chiefly attributed to the

fact that the harbour is gradually becoming filled with sand and thus rendered useless. The *Vrouwensand*, a broad grass-grown sandbank in front of the harbour, derives its name from the tradition that the wife of a wealthy merchant once desired one of her husband's captains to bring her from abroad 'the most precious thing in the world'. The worthy Dutch mariner, in conscientious fulfilment of the request, accordingly brought back a cargo of wheat from Dantzig! The lady, indignant at his stupidity, ordered the valuable freight to be thrown overboard at the mouth of the harbour. This act of wanton waste ultimately caused the ruin of the proud and luxurious city. The grain is said to have taken root, and to have formed the foundation of the sandbank, which is daily increasing in extent and constitutes an insuperable barrier to the entrance of the once excellent haven.

The steamer now skirts the W. coast of Friesland. The lofty tower of the small town of *Hindeloopen* is a conspicuous object in the landscape. Farther N. lies the town of *Workum*.

Harlingen *(Heerenlogement; Haagsche Wapen)*, where we now disembark, an important harbour of the Zuiderzee, with 10,528 inhab., occupies the site of a city which was entirely swallowed up by an inundation in 1134. In 1566 the surrounding district was again devastated and depopulated by another encroachment of the sea, in consequence of which the Spanish governor *Robles de Billy* caused the entire province to be surrounded by lofty dykes. The grateful inhabitants, in commemoration of this important service, erected a statue to the governor, called the *Steenen Man*, which is still to be seen on the sea-wall near the town. Steamers with tolerable passengers' accommodation ply regularly between Harlingen and London, Hull, Leith, etc. — The railway-station is $^1/_2$ M. from the town, but some of the trains run as far as the harbour.

Railway from Harlingen to Leeuwarden. The country traversed presents the usual Dutch characteristics: extensive pastures intersected by canals, a high road paved with 'klinkers' and bordered by rows of trees, neat country-houses, substantial farm-buildings, and fields and gardens bounded by ditches instead of walls or hedges.

6 M. **Franeker** *(*Heerenlogement)* was the seat of a university from 1585 to 1811, when it was suppressed by Napoleon. *Vitringa*, *Heineccius*, *Schultens*, *Hemsterhuis*, *Valkenaer*, and other savants once taught here. The traveller should not omit to see the greatest curiosity of the place, an astronomical model which shows all the motions of the planets, the sun and the moon, with the utmost scientific accuracy. It was constructed by *Eise Eisinga*, a simple burgher of Franeker, in 1774—81.

17 M. **Leeuwarden,** see p. 256; several unimportant stations, and lastly $50^1/_2$ M. **Groningen,** see p. 257.

50. From Groningen to Emden.

STEAMBOAT and BARGE daily about 8 a.m. by canal from Groningen to *Delfzyl*, both performing the journey in 3—3½ hrs. (fares 1 fl. or 60 c.). The former is preferable in fine, the latter in rainy weather. Touters for the barge, or '*schuit*', generally lie in wait for travellers at the Steentilpoort.

STEAMBOAT from Delfzyl to *Emden* once daily in 1¼ hr. (fare 20 Sgr.). Steamboat from Emden to *Norderney* (an island much frequented as a sea-bathing place, see *Baedeker's N. Germany)* in 6 hrs., fares 1⅔ or 1 Thlr.; to Borkum in 4 hrs.

RAILWAY from Groningen to meet the Emden and Hamm railway completed to the German frontier only (29½ M.). Stations: *Hoogerand*, *Zuidbroek*, *Scheemda*, *Winschoten*, and *Nieuweschans*. 1½ M. from Winschoten a monument was erected in 1873 to commemorate the first victory of the Netherlanders under Louis of Nassau, brother of William the Silent, over the Spaniards in 1568, with which the 80 years' struggle for liberty began. The monument represents Batavia with the flag of liberty; at the side of the latter an enraged lion; underneath, the dying Adolph of Nassau, youngest brother of William the Silent, who fell during the battle. — The southern part of the Province of Groningen is no longer an arid waste, but has been reclaimed, and fruitful fields, dotted here and there with villages, now meet the eye.

From *Nieuweschans* a diligence and an omnibus run daily in 3—4 hrs. to Leer, the road to which is bad.

The *Damsterdiep*, the winding canal traversed by the steamboat and barge, intersects a long succession of uninteresting pastures and gardens, diversified with an occasional farm-house or windmill. The stations at which the boats touch are *Halfweg* and *Appingadam*, the latter a small ship-building place. Near Delfzyl are several large manufactories of bricks and draining-tiles.

Delfzyl (*De Beurs*, also the steamboat-office, at the E. gate, tolerable), a small fortified harbour near the influx of the Ems into the N. Sea, is an unattractive place, where however the traveller will probably be detained for an hour or more before the steamer starts for Emden. A walk on the ramparts is recommended.

The *Dollart*, a bay 6 M. in breadth at the mouth of the Ems, was formed by a calamitous inundation in 1277, occasioned by the waters of the river having been confined for a considerable period by ice, and suddenly bursting their barrier on the approach of spring. Thirty-three populous villages were submerged by this appalling catastrophe, and most of the inhabitants perished in the icy flood. During the two following centuries the encroachment of the sea steadily increased, but new embankments have since been constructed, and a considerable extent of valuable land is gradually being reclaimed. As the vessel crosses the bay, several villages are conspicuous on the E. Frisian coast.

Emden (*Weisses Haus*, *Goldne Sonne*, both near the steamboat pier; *Prinz von Preussen*, all good) is in Prussia, and passengers' luggage is examined here. The town, with 13,000 inhab., was a free city of the Empire down to 1744. It formerly lay on the Ems, which is now 1½ M. distant, but it is connected with the river and the sea by a canal. The town, which was formerly the chief seaport

of the Kingdom of Hanover, still carries on a considerable traffic in oats, butter, and cheese.

The **Rathhaus*, erected in 1576, is a rich Renaissance edifice, somewhat resembling the imposing town-halls of Belgium. The tower, like that of the Hôtel de Ville at Brussels, from some unexplained cause is not in the middle of the structure. The Rathhaus contains an interesting *Arsenal, with a collection of curious and valuable old fire-arms, said to have been captured by the inhabitants of Emden together with the vessel in which they were being conveyed to England by order of Count Mansfeld (d. 1628), the general in the Thirty Years' War, who had taken them from his enemies and was about to send them to a place of safety. Three automata, a drummer, two knights engaged in a duel, and a watchman are shown by the guide. The council-chamber on the ground-floor contains portraits of George IV. of England, and of several kings of Prussia. The tower affords a good survey of the environs (fee 50 Pf.).

The *Grosse Kirche* contains a monument in marble and alabaster to the memory of Count Enno II. of E. Friesland. The *Nat. Hist. Museum*, tickets of admission to which are obtained at the Rathhaus (50 Pf.), comprises a valuable collection of specimens of amber. The *Museum of Art and Antiquity* contains a meritorious collection of pictures, coins, etc.

From Emden to Rheine, Hamm, etc., and by Leer to Bremen, Hanover, etc., see *Baedeker's N. Germany*.

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